

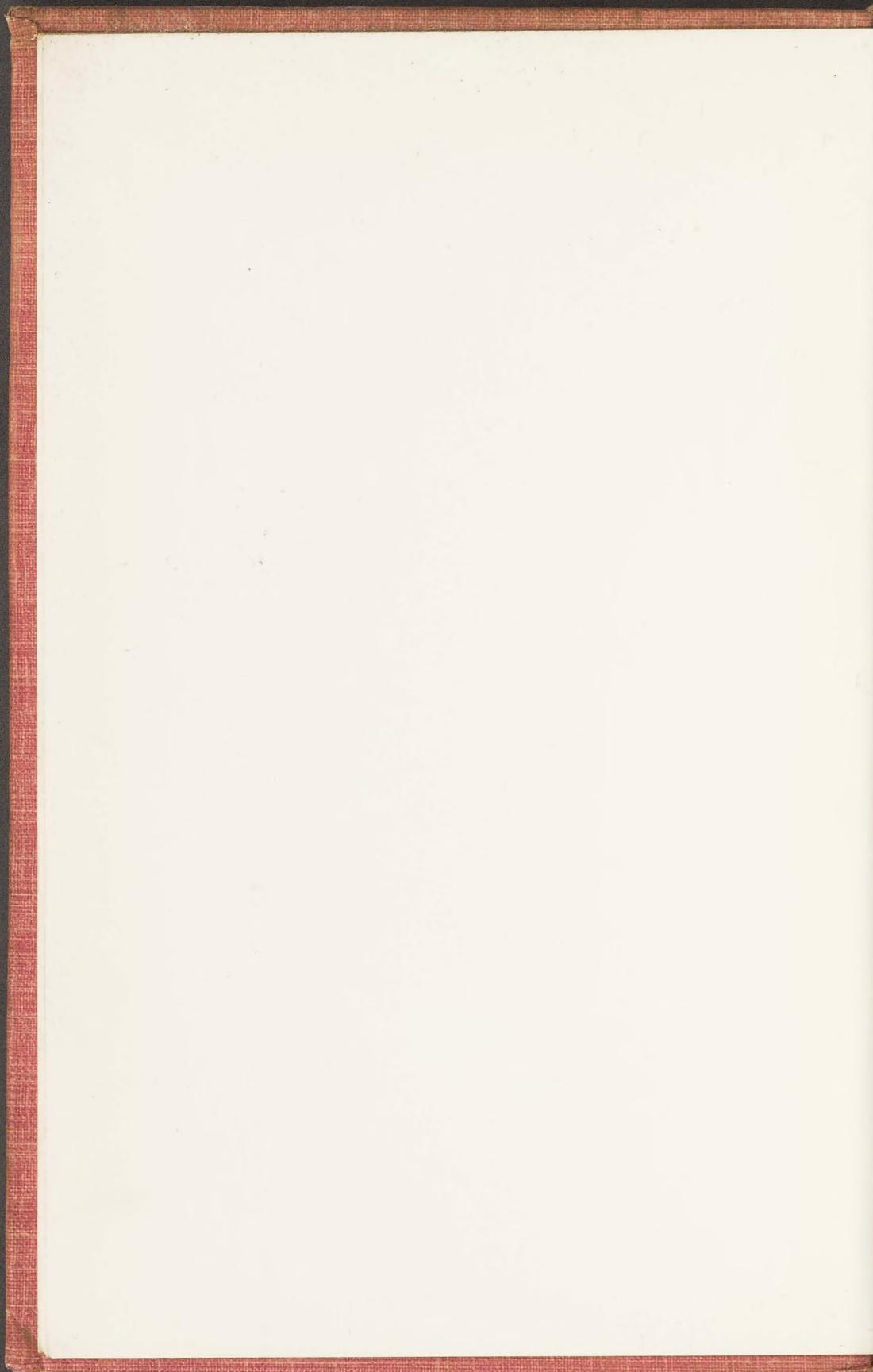
Y
OS
II.

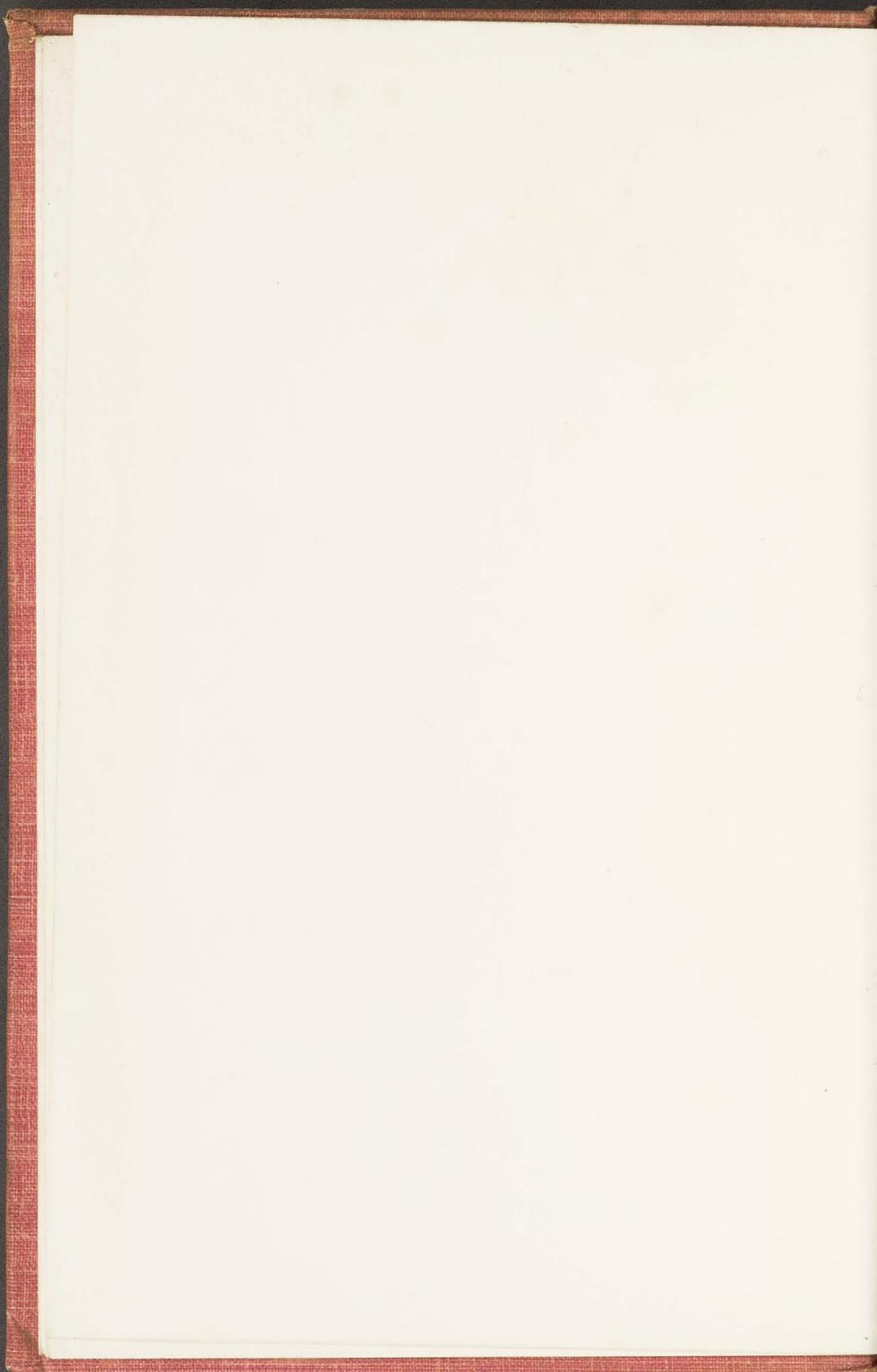
THE STORY OF
GARRARD'S
GOLDSMITHS &
JEWELLERS TO
SIX SOVEREIGNS
IN THREE
CENTURIES



1721
1911

C315
12/2d







From a contemporary

Frederick Prince of Wales.
First Royal Patron of the House of Garrard

252-007854

GARRARD'S

1721—1911

*Crown Jewellers and Goldsmiths
during Six Reigns
and in Three Centuries*

With some account of the original
seat of their business in the
Haymarket and their new home in
Albemarle Street and Grafton Street



LONDON
STANLEY PAUL & CO.
31, ESSEX STREET, W.C.



Frederick Prince of Wales.
First Royal Patron of the House of Lorrard

RTL 009894

JSL. B

c.1

GARRARD'S

1721—1911

*Crown Jewellers and Goldsmiths
during Six Reigns
and in Three Centuries*

With some account of the original
seat of their business in the
Haymarket and their new home in
Albemarle Street and Grafton Street



LONDON :
STANLEY PAUL & CO.
31, ESSEX STREET, W.C.

FIRST PUBLISHED IN 1912

Contents

- I. THE ORIGIN AND EARLY HISTORY OF THE HAYMARKET
- II. THE HAYMARKET IN THE EIGHTEENTH AND NINETEENTH CENTURIES
- III. THE FOUNDATION AND FIRST PATRONS OF THE HOUSE OF GARRARD
- IV. THE GARRARD'S OF THE HAYMARKET FROM THE ACCESSION OF GEORGE III. TO THE DEATH OF QUEEN VICTORIA (1760-1901)
- V. THE GARRARD'S AT THE CORONATION OF EDWARD VII. (1902) AND GEORGE V. (1911), THE INVESTITURE OF EDWARD, PRINCE OF WALES (1911), AND THE IMPERIAL DELHI DURBAR (1911).
- VI. THE ORIGIN, EARLY HISTORY AND HISTORICAL ASSOCIATIONS OF ALBEMARLE AND GRAFTON STREETS
- VII. THE NEW HOME OF THE HOUSE OF GARRARD IN ALBEMARLE STREET

List of Illustrations

	PAGE
Frederick, Prince of Wales, First Royal Patron of the House of Garrard <i>facing title page</i>	
Bird's-Eye View of Haymarket and Pall Mall, 1543	11
Piccadilly and the Haymarket as shewn in Hollar's Map of London, 1676	16
Theodore Hook's "Heart of Fashionable London," from Rocque's Map of 1745-6, shewing both the Haymarket and Albemarle Street	21
Garrard's in the Haymarket in 1750	22
Augusta, Princess of Wales, First Royal Patroness of the House of Garrard <i>facing</i>	29
One of the Early Play Bills of the King's Theatre, Haymarket, 1705	31
Ticket of Admission to Masquerade at the King's Theatre, Haymarket, April 26th, 1770	39
Admission Card to a Concert at the King's Theatre, Haymarket, 1805	40
Card for Dr. Arnold's Benefit Concert at the King's Theatre, Haymarket, May, 1798	40
Haymarket Opera Fan for 1800	45
The Old King's Theatre in the Haymarket, as it appeared before the Fire of June 17th, 1789	46
Old Muskets found at 25, Haymarket	51
Title Page of Programme of the Coronation Performance at His Majesty's Theatre, June 27th, 1911	52

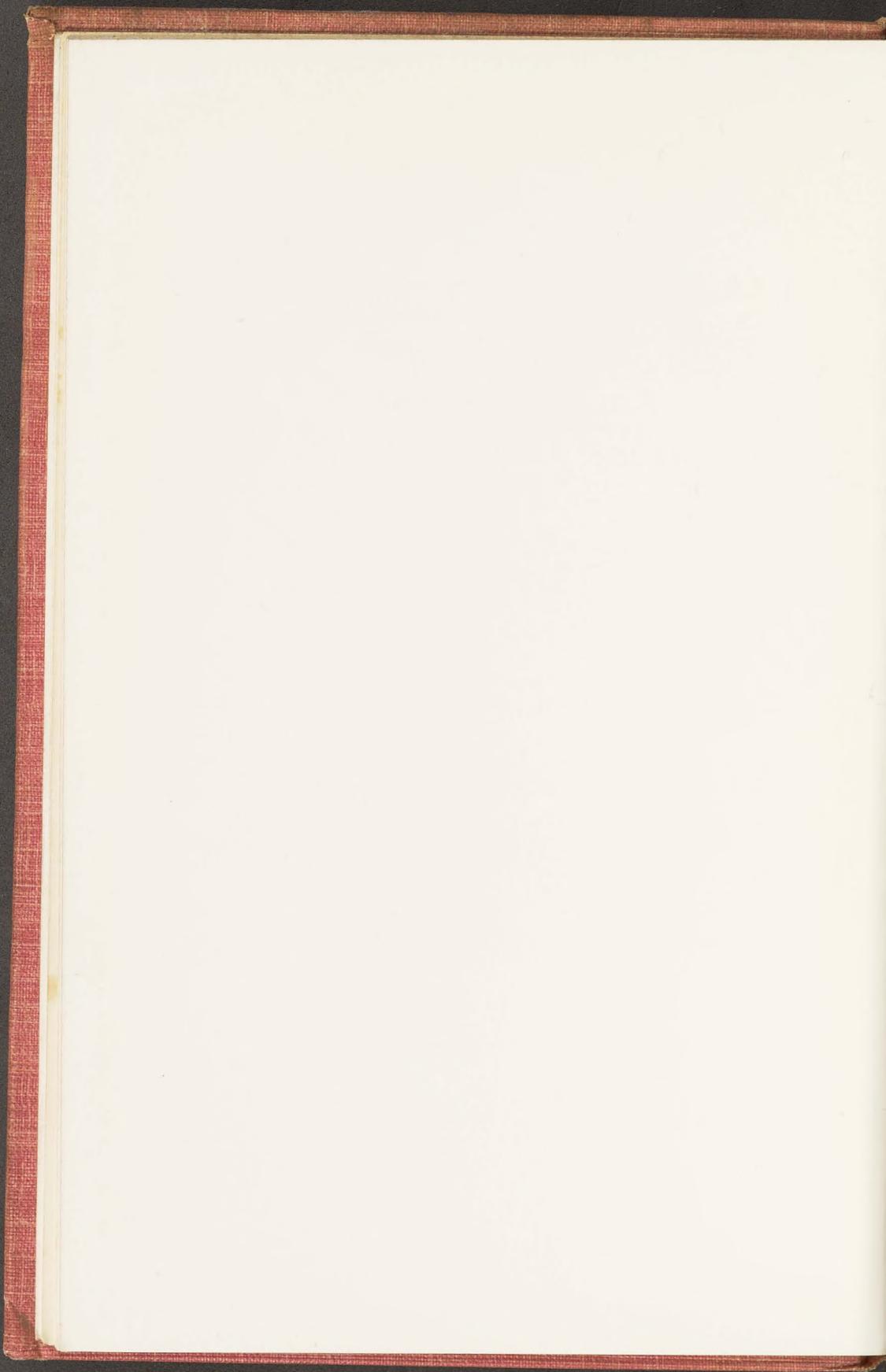
PAGE

The Stage of the Little Theatre in the Haymarket, 1735-6	56
The famous Bottle Conjuror Hoax at the Little Theatre, Haymarket, 1748	59
The Two Haymarket Theatres as seen in 1821, when the older Theatre was in course of Demolition	65
The Haymarket in 1825, from a drawing by Westall, engraved by Charles Heath	66
Eighteenth Century Trade Cards of the Garrard's	83
Account of Frederick, Prince of Wales, at Garrard's, 1735-6	84
Garrard's Eighteenth Century Trade Cards	89
Re-cutting the Koh-i-Noor Diamond by the Duke of Wellington, 1852	102
The First Page of Garrard's Visitors' Book on the occasion of the Placing of the First Facet of the Koh-i-Noor for Cutting by the Duke of Wellington, July, 1852	105
John Leech's Caricature in <i>Punch</i> of the Cutting of the First Facet of the Koh-i-Noor at Garrard's on July 16th, 1852	106
View of Garrard's at 25, Haymarket in June, 1911	112
King George V. and Queen Mary in their Coronation Robes, June, 1911 <i>facing</i>	115
The Imperial State Crown, as arranged by Garrard's, 1911	116
Her Majesty's Crown, designed and made by Garrard's, 1911	116

	PAGE
Sceptre before Alteration by Garrard's	119
Sceptre after Alteration by Garrard's	119
The Insignia of the Garter of Her Majesty The Queen, made by Garrard's, 1911	130
The Insignia of the Regalia for the Investiture of H.R.H. the Prince of Wales, K.G., at Carnarvon, July 13th, 1911.	144
Christopher Monk, Second Duke of Albemarle, 1652-1688	151
Edward Hyde, Earl of Clarendon, Lord Chancellor of England, and the Builder of Clarendon House, the Site of which is now occupied by Albemarle and Grafton Streets	153
Clarendon House and Gardens, on the Site of which Albemarle Street and Grafton Street now stand	154
The New Garrard's in Albemarle Street, from a water-colour sketch	167
The Main Entrance to Garrard's, from a drawing by Mr. Bernard Penderel-Brodhurst	168
The Jewel Room at Garrard's	171
Fireplate in the Great Jewel Room at Garrard's, 1911	172
The Staircase at Garrard's, shewing Portraits of Early Royal Patrons of the House	175
The Adam Room at Garrard's, 1911	176
The House of Garrard's, Calcutta Branch	179
Imperial Durbar Crown, designed and made by Garrard's, 1911	180

Chap. I.

*The Origin and
Early History of
the Haymarket*





CCORDING to Theodore Hook the Haymarket forms the eastern boundary of a topographical parallelogram, which he declared to be at once the heart of London and the centre of Metropolitan fashion. The area thus flatteringly alluded to by one of the most popular wits of the Regency lies between Piccadilly and Pall Mall on the north and south, and St. James's Street on the west. Citywards the London *par excellence* of Hook's definition terminated in the broad thoroughfare, which, ever since the commencement of the eighteenth century, has formed the connecting link between the western extremities of Piccadilly and Pall Mall.

Both in Anthony Van den Wyngarde's elaborate panorama of the world's greatest city, which appeared in 1543, and the chart published by Ralphe, Raphe, Rudolph or Radolf Agas some eighteen years later, the whole district to the north-west of the pleasant village of Charing is portrayed as a wide stretch of fertile pasture land, divided by hedgerows, and intersected here and there by leafy lanes, and winding rivulets flowing placidly through the green fields towards their juncture from the Thames.

The smiling meadow, destined a century and a half later to be the site of the Queen's Theatre at

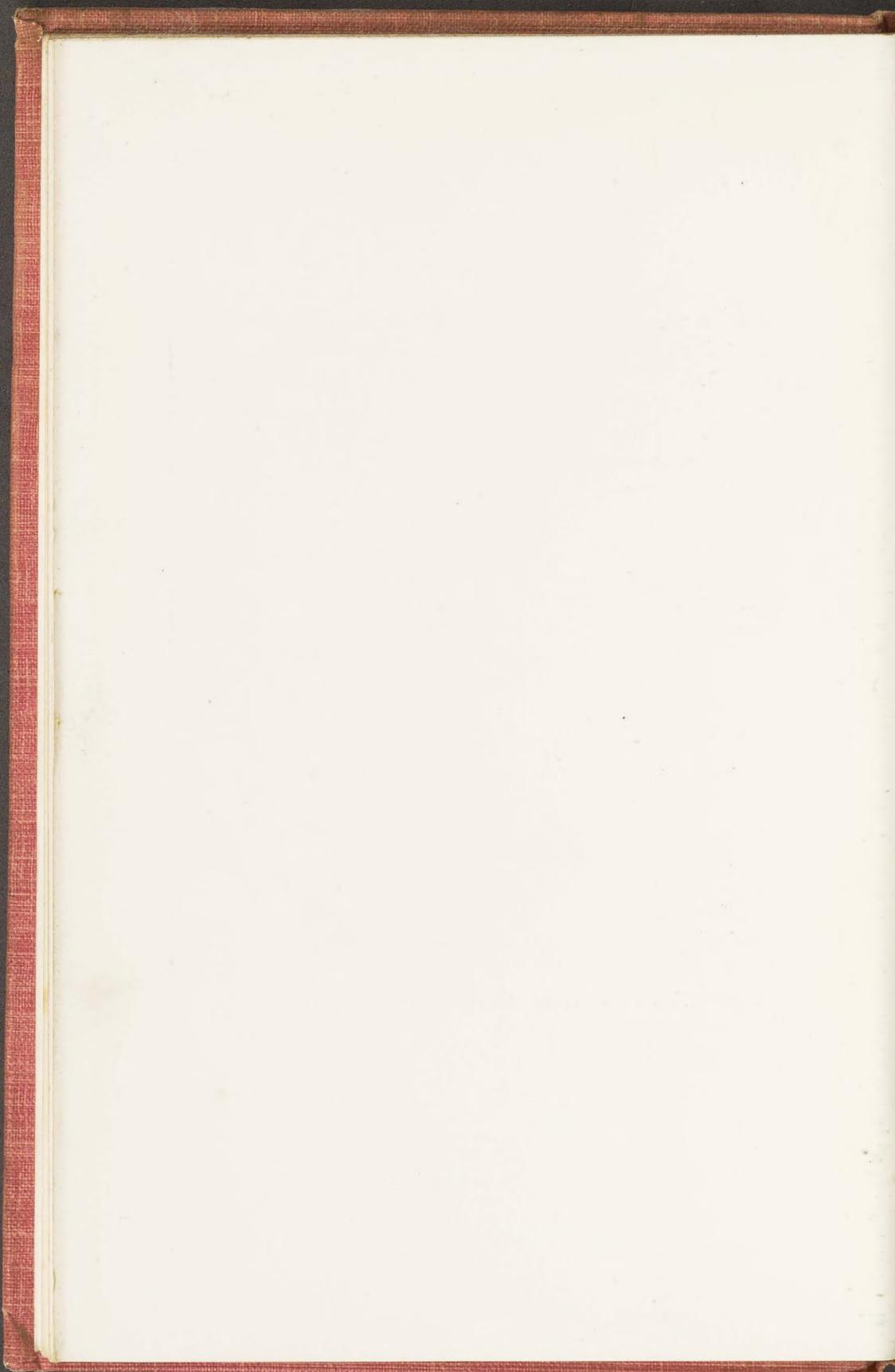
the Charing Cross end of the Haymarket, was apparently used as a drying ground by the suburban washer-women of Tudor times.

To this picture the range of hills, spoken of felicitously by a modern writer as the "Northern Heights," afforded a picturesque background. In Tudor times one of these lanes was possibly used as a mart for the sale of hay, for the existence of such an institution just outside London is mentioned in the reign of Queen Elizabeth. The rural aspect of this primitive Haymarket had changed very little in 1658, when William Faithorne, the elder, engraved the exceedingly rare map, entitled "An Exact Delineation of the Cities of London and Westminster, together with the Borough of Southwark and all ye thoroughfares, highwaiies, streetes, lanes and common allies within ye same, composed to scale and ichonographically described by Richard Newcourt, of Somerton, in the Countie of Somerset, gentleman."

In Faithorne's "delineation," however, the first indications of the westward movement which has continued ever since are clearly visible. The lane through St. James's Fields, destined to become the Haymarket of Queen Anne's reign, can now be easily traced. At its northern end, surrounded by gardens, stood the famous gambling-house known as



BIRD'S-EYE VIEW OF HAYMARKET AND PALL MALL, 1543.



Piccadilly Hall. It was already a landmark, for that portion of the "Road to Reding" now occupied by Piccadilly, and then lettered as "leading to Pickadilly Hall." It was here that Sir John Suckling, the delightful poet of Charles I.'s days, used to enjoy his favourite sport of bowling on a green which was possibly older than the adjoining pleasure-house. Aubrey in his *Letters* makes mention of Suckling's sisters "comeing to the Peccadillo Bowling-green, crying for the feare he should lose all their portions." Be this as it may, and Aubrey has been described as "a great gossip," Suckling speaks of himself as one

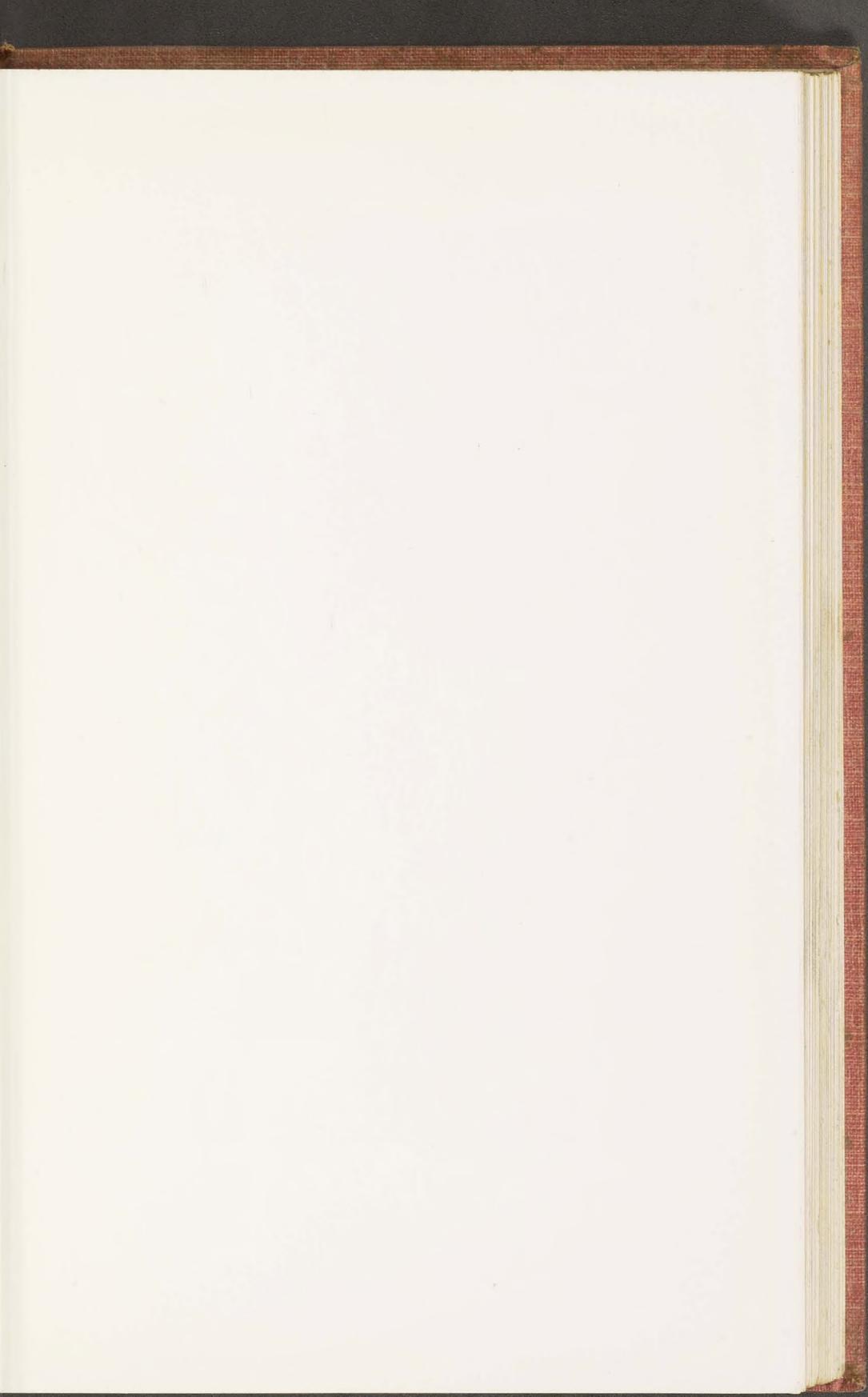
" Who priz'd black eyes, or a lucky hit
At bowls, above all the trophies of wit."

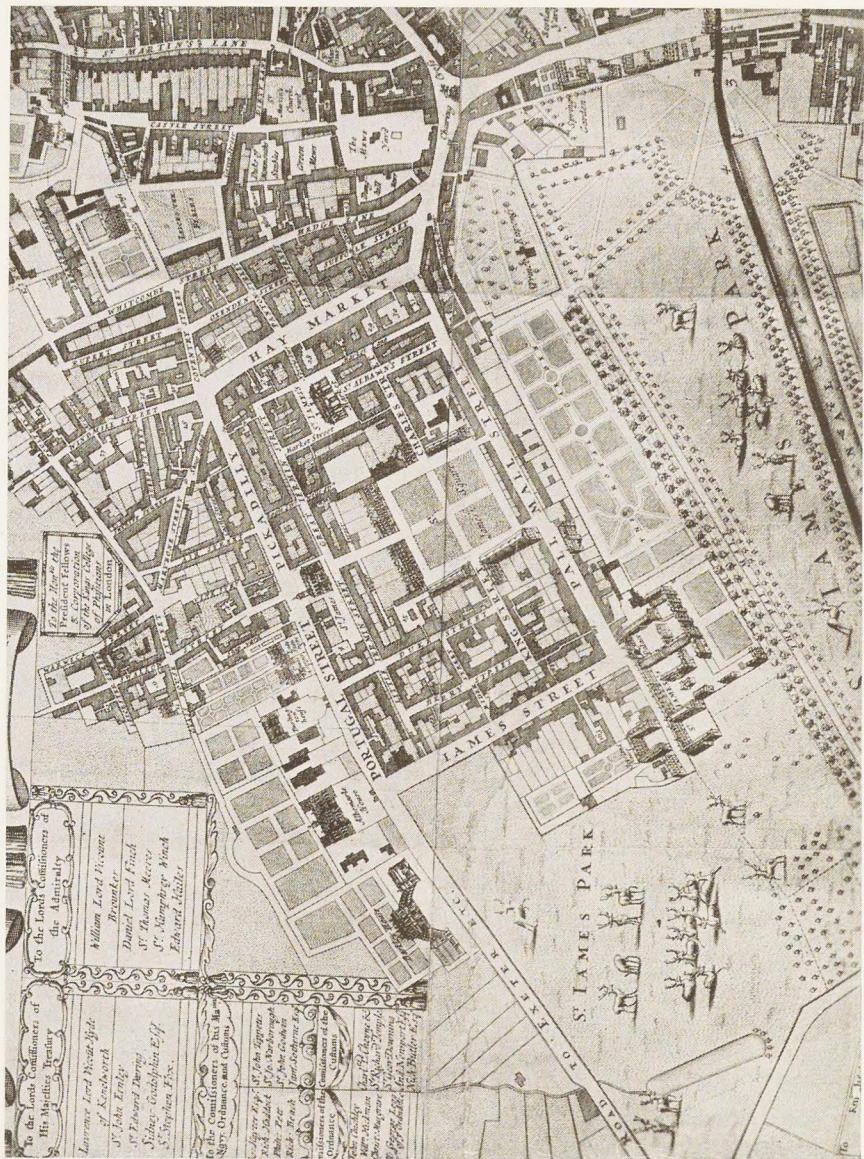
In his famous ballad on the marriage at Northumberland House, about 1640, of Roger Boyle, Lord Ossory and Lady Margaret Howard, daughter of the Earl of Suffolk, which has been described as "a masterpiece of sportive gaiety and good humour," occur the lines:—

" At Charing Cross, hard by the way,
Where we (thou knowest) do sell our hay,
There is a house with stairs,
And there did I see coming down
Such folks as are not in our town,
Vorty at least, in pairs."

It is evident that the neighbourhood had become fashionable before the Civil War put an end, for a time at least, to such diversions as delighted the soul of Suckling. The popularity of the game of bowls, however, as well as its connection with the Haymarket, endured during at least a century, for Joseph Addison, one of the earliest of the Haymarket worthies, dedicated to the praise of the Bowling-green the Latin poem “*Sphaeristrium*,” written with all the delicacy of one of the *Spectators*. In his famous *History*, Lord Clarendon, who himself built a stately dwelling close by, speaks of Piccadilly Hall, near the Haymarket, as “a fair house for entertaining and gaming.” In its grounds, he tells us, were “an abundance of shady gravel walks, as well as an upper and lower bowling-green, whither many of the nobility and gentry of the best quality resorted for exercise and recreation.”

To the east of Piccadilly, Pickadilly or Peccadillo Hall, which stood close to the spot where the modern Haymarket now joins Coventry Street, Newcourt indicates the presence of a “military yard,” and two other considerable mansions. Four or five tenements are shown as already bordering the highway from London to Reading. The





PICCADILLY AND THE HAYMARKET AS SHEWN IN HOLLAR'S MAP OF LONDON, 1676.

position of a very large windmill is also carefully denoted.

In his charming "Saunter through the West End" Leigh Hunt writes: "The windmill which gave its name to Windmill Street (where Doctor William Hunter lived and died) stood on the top of the ascent from the Haymarket. The miller, in the time of James I., surveyed the Market of Hay below him, then in the fields; the Church of 'St. Martins-in-the-Fields,' as it is still called, to the left of it; 'Hedge Lane,' now Dorset Place, running up on his left hand between the two; and the 'Road to Reading,' now Piccadilly, stretching away between hedges to the right. He shook his head to think that some great men were beginning to build mansions in his neighbourhood, contrary to the wishes of the late good Queen Bess; but he comforted himself with reflecting that their households would make their own bread, and that most likely they would not be so sharp-eyed as the regular baker."

After the Restoration the fortunes of the Haymarket underwent a notable change. Between 1658 and 1676, when Hollar's Map, of which a section is now reproduced by way of illustration, was published, the thoroughfare assumed something like its present appearance. Houses gradually

took the place of hedges. A provision market was established on the site afterwards occupied by the White Bear and now by the Criterion, and cattle, as well as fodder, were for a time sold in the Hay Market on Mondays and Wednesdays, in virtue of a grant made by Charles II. to one John Harvey and his partner. This privilege was made hereditary, but it was subsequently annulled as violating a portion of Edward III.'s Charter to the City.

According to Mr. Charles Knight, in 1671, a petition was read before the Privy Council from Colonel Thomas Panton, setting forth that the petitioner having been at great charge in purchasing "a parcel of ground lying at Pickadilly," part of it being *two bowling greens facing the Haymarket*, the other lying on the north of the Tennis Court, on which several old houses were standing, and praying leave to build on this ground, notwithstanding the royal proclamation against building on new foundations within a certain distance of the City. Thomas Panton's petition was favourably received by "their Lordships," and we learn that "in consequence of Sir Christopher Wren's favourable report, he obtained leave to erect houses in Windmill Street, on the east corner towards the Haymarket, and also in the two

bowling greens between the Haymarket and Leicester Fields."

In these words we discover the origin of Panton Street, for three-quarters of a century or more the main thoroughfare connecting the Haymarket and Leicester Fields, not yet known as Leicester Square.

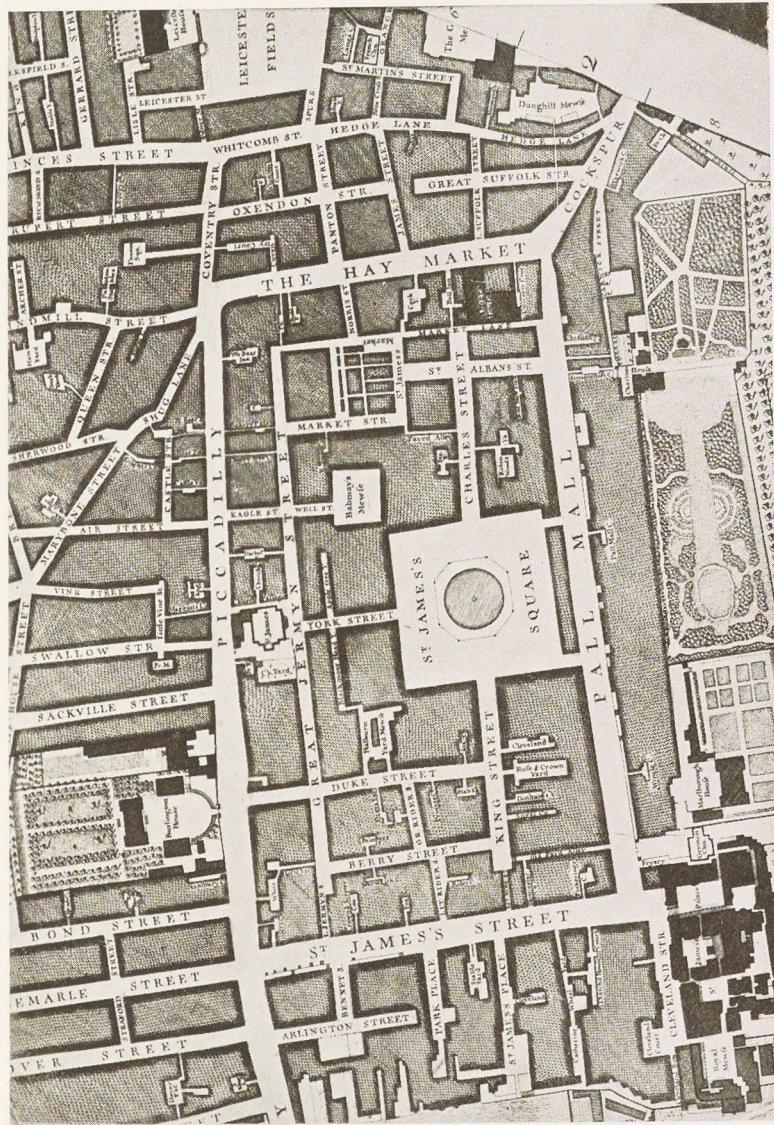
It was not until 1692 that the Haymarket was paved, in consequence of which tolls were levied on carts according to their loads. At the beginning of the eighteenth century the Haymarket tolls were leased to one Derrick Stork for ninety-nine years. Although, as we shall presently see, the Haymarket almost immediately became the home of both the Opera and the Drama, and the site of many fashionable and important shops, sales of hay and straw continued to be held there thrice a week until the reign of George IV., when they were removed elsewhere.

In 1708, after the first of the opera houses had been built, Hatton describes the Haymarket as "a spacious and public street, in length 340 yards, where is a great market for hay and straw." Just a century later it is described by Malcolm of the "Anecdotes," as "an excellent street, 1,020 feet in length, of considerable breadth, and remarkably dry, occasioned by the descent from Piccadilly."

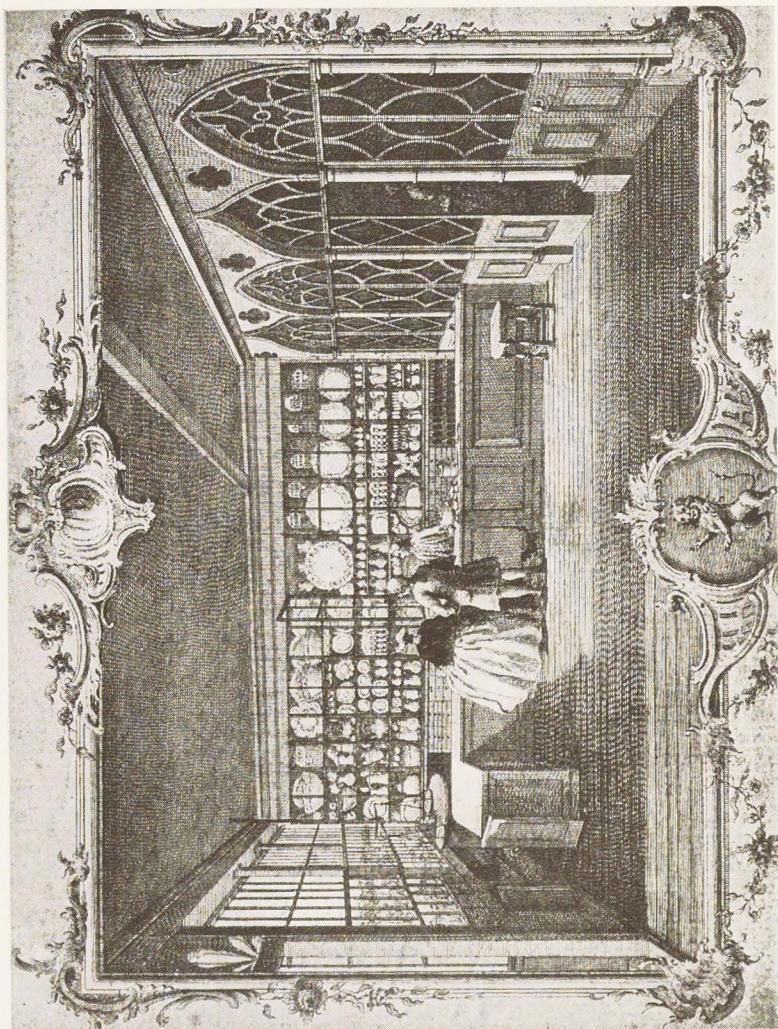
In Rocque's Map of London, published by John Pine and John Tinney, in October, 1746, the configuration of the Haymarket is shown almost in its actual shape, but as yet no numbers seem to have been given to the houses. The changes during the next fifty years, at the end of which Horwood's still more elaborate chart appeared, were very few.

By the aid of Horwood's, the valuable and carefully-prepared map of 1794, one can obtain a good idea of what the "spacious" Haymarket was like in the palmy days of the first Georgian era, when two opera houses were reared successively on its western side, when the popular "Little Theatre," nearly opposite, was the talk of the town, and the business of the Garrard's, Goldsmiths and Jewellers, first to Frederick, Prince of Wales, and then to George III., at the junction of the Haymarket and Panton Street, was one of the twenty or thirty important commercial undertakings which flourished in a locality hitherto known chiefly as a public highway in which carts loaded with hay and straw were permitted to stand for sale toll free.

Throughout almost the whole of the eighteenth century the reputation enjoyed by the Haymarket was quite as high as that claimed for the great



THEODORE HOOK'S "HEART OF FASHIONABLE LONDON," FROM ROCQUE'S MAP OF 1745-6.
SHEWING BOTH THE HAYMARKET AND ALBEMARLE STREET.



GARRARD'S IN THE HAYMARKET IN 1750.

thoroughfare to which it was virtually either a beginning or a continuation. Unlike both Piccadilly and the Strand, the Haymarket can never pretend to have been at one time in its entirety a street of palaces.

In Horwood's Map the houses on the eastern side, which stretches from Cockspur Street on the south to Coventry Street on the north, were numbered from 1 to 36. The "Little Theatre" absorbed the numbers 15 and 16; Little Suffolk Street divided numbers 7 and 8; James Street numbers 17 and 18, and Panton Street numbers 24 and 25.

The premises occupied by the already celebrated Jewellers to which the Prince of Wales and his consort, the Princess Augusta, came frequently from their abode close by in Leicester Fields, consisted of No. 25, Haymarket and No. 13, Panton Street, two roomy and typical Georgian mansions thrown into one.

On this side of the Haymarket (possibly at the extreme south-east corner) was the well-known Orange Coffee House to which Fanny Burney requested Mr. Dodsley to address his reply to the proposal she made him anonymously for the publication of *Evelina*, and here her brother Charles received the discouraging reply which caused them to negotiate with Mr. Lowndes of the City. A few

years previously Casanova had visited it, and meeting certain disreputable fellow-countrymen there, gave it a bad character.

The numbers on the opposite side ran from No. 40, the house partly in the Haymarket and partly in Piccadilly, to No. 76, the shop immediately adjoining the King's Theatre or Opera House.

A series of notable inns or taverns were located in courts approached by narrow passages. Between Nos. 56 and 57 was the "Black Horse," between 63 and 64 the "Cock," between 67 and 68 the "George," and between 70 and 71 the "Bell."

Immediately opposite Panton Street was Norris Street, which divided numbers 56 and 57, and was also largely patronised by traders of "credit and renown." A row of shops, numbered from 1 (at the corner of the Haymarket) to 9, adjoined Market Lane. These faced Carlton House, purchased in 1732 from the Earl of Burlington, the nephew of its builder Lord Carlton, by Frederick, Prince of Wales.

Two years later, however, while the Princess Royal was patronising the operas of Handel in the Haymarket, the heir to the throne, the first member of the English Royal Family to become a Freemason, was according his countenance and support to the

works of his Italian rival Buononcini in Lincoln's Inn Fields. It was not till 1736 that he married the Princess of Saxe-Gotha. Fifteen years later he died at Leicester House. Desnoyers, the violinist, and according to the recently published *Life of the Second Duke of Richmond* a brother Freemason, was playing at his bedside, but his funeral obsequies were performed without "either anthem or organ." Had the war he waged with Handel in the Haymarket anything to do with that posthumous slight?

Let us hope the oft-quoted rhyming epitaph on Frederick Louis is unjust, for he helped to introduce cricket into England, took a keen interest in all that related to music, and obtained by his intercession the release of Flora Macdonald.

Carlton House and all its grandeur have long since disappeared; the site of Market Lane and St. Alban's Place is now occupied by Waterloo Place, and Charles Street, where Burke lived in 1783, when George Crabbe made that piteous appeal to his generosity which possibly saved him from the fate of Chatterton, now extends, like Jermyn Street, to the Haymarket. Crabbe's letter is still in existence. The poet's appeal was probably discussed at the dinner table, for the faded paper bears the stains of port wine glasses.

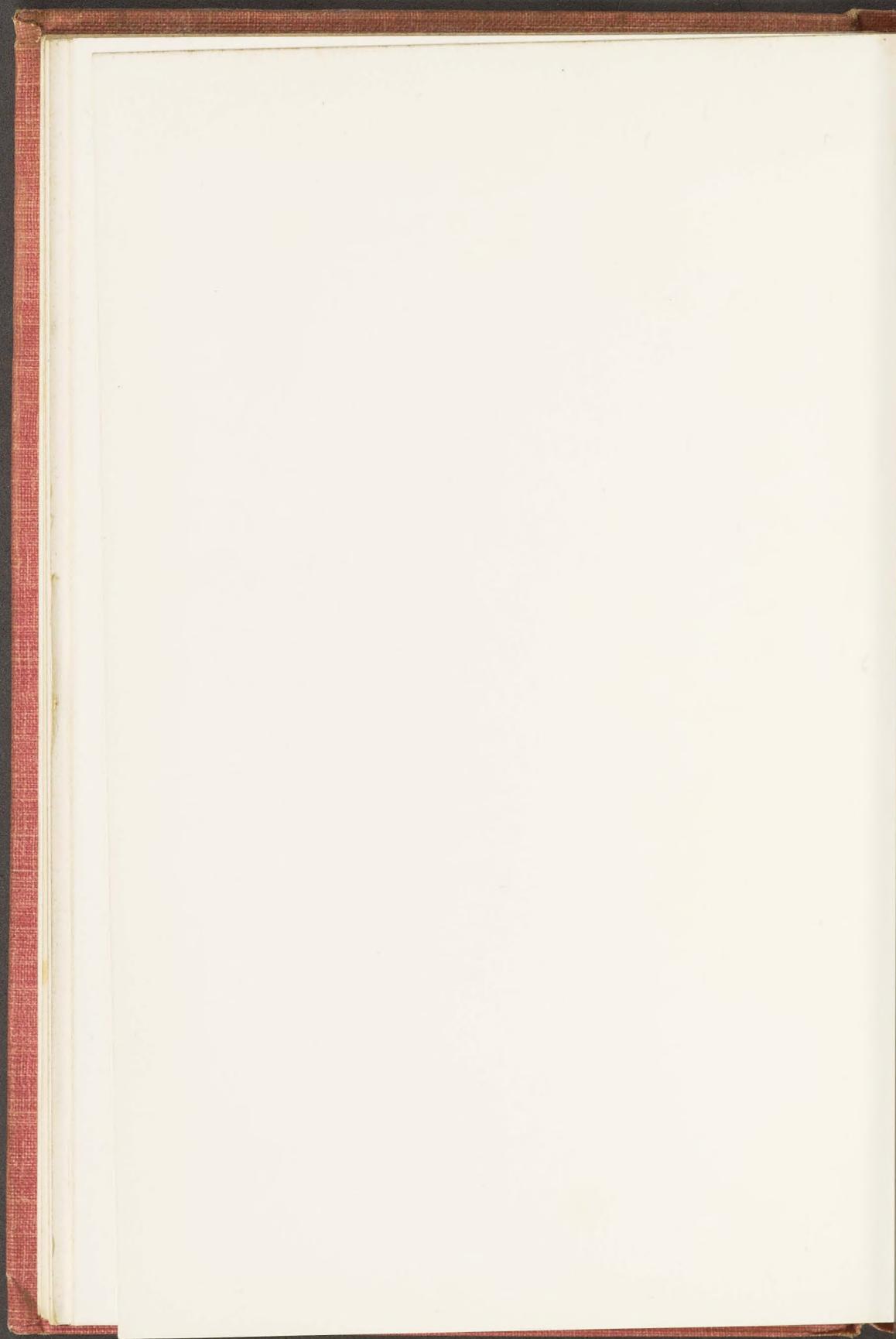
By a strange coincidence it is in James Smith's inimitable parody on the style of the parson-poet, in the *Rejected Address*, entitled "The Theatre," that we find one of the few rhyming allusions to the Haymarket :—

" Bankers from Pater Buildings here resort,
Bankrupts from Golden Square and Riches Court ;
From the Haymarket canting rogues in grain,
Gulls from the Poultry, sots from Water Lane."

It is sad to think that the writer should have ignored all the social, artistic and commercial greatness of the Haymarket, and referred only to traffic from which it derived its name.

Chap. II.

*The Haymarket in
the Eighteenth and
Nineteenth Centuries*



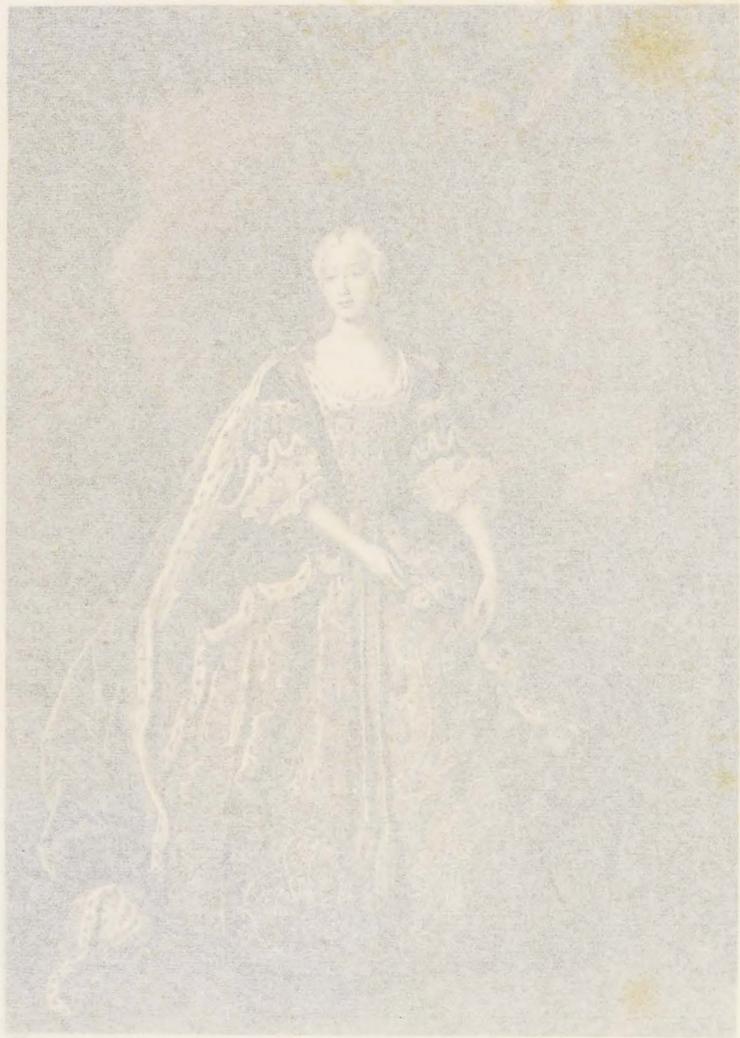


From a contemporary print.

Augusta Princess of Wales.
First Royal Patroness of the House of Garrard



EW summers are as memorable in the history of these realms as that of 1704. On July 24th Roche captured Gibraltar for Queen Anne. Three weeks previously Marlborough had gained the battle of Donauworth, and only a week later he won the crowning victory of Blenheim. In this same year his second daughter Anne, the beautiful wife of the Earl of Sunderland, amidst scenes of general enthusiasm, and with Colley Cibber as one of the spectators, laid the foundation stone of the great playhouse at the southern end of the Haymarket, to which the name of the Queen's Theatre was promptly given. The idea of such a building originated in the fertile brain of Sir John Vanbrugh, who induced three hundred persons of quality (mostly Whigs) to subscribe one hundred pounds each, in consideration of which every subscriber, for his own life, was to be admitted to whatever entertainments should be publicly performed free of further charge. Sir John was at once the first projector and sole architect, and all the influence of the Kit Cat Club was thrown into the scale in his favour. These facts explain the inscriptions "The Little Whig" and "Kit Cat," engraved on plates of silver fixed to either side of the corner stones. The first was in honour of



Augusta Princess of Wales
First Royal Patron of the Home of Gerard



EW summers are as memorable in the history of these realms as that of 1704. On July 24th Roche captured Gibraltar for Queen Anne. Three weeks previously Marlborough had gained the battle of Donauworth, and only a week later he won the crowning victory of Blenheim. In this same year his second daughter Anne, the beautiful wife of the Earl of Sunderland, amidst scenes of general enthusiasm, and with Colley Cibber as one of the spectators, laid the foundation stone of the great playhouse at the southern end of the Haymarket, to which the name of the Queen's Theatre was promptly given. The idea of such a building originated in the fertile brain of Sir John Vanbrugh, who induced three hundred persons of quality (mostly Whigs) to subscribe one hundred pounds each, in consideration of which every subscriber, for his own life, was to be admitted to whatever entertainments should be publicly performed free of further charge. Sir John was at once the first projector and sole architect, and all the influence of the Kit Cat Club was thrown into the scale in his favour. These facts explain the inscriptions "The Little Whig" and "Kit Cat," engraved on plates of silver fixed to either side of the corner stone. The first was in honour of

Marlborough's daughter, "a lady of extraordinary beauty, then the celebrated toast, and pride of that party."

A satirical Tory wrote: "The Kit Cat Club is now grown famous, and notorious all over the kingdom, and they have built a temple for their Dagon, the new playhouse in the Haymarket, the foundation of which was laid with great solemnity by a noble babe of grace. . . . There was so much zeal showed, and all purses open to the work, that it was almost as soon finished as begun."

There was, however, no sting of satire in the lines addressed to Lady Sunderland, beginning :

" What pompous scenes and lofty columns rise
That strike with artful stroke our wond'ring eyes,
And seize the raptur'd soul with sweet surprise :
O ! what a stately dome w' admiring view
Whose chief foundation's owing still to you."

Before the building was completed Betterton and his co-partners joined forces with Vanbrugh and Congreve, to whom the Queen made a royal grant. The Queen's Theatre, however, proved far too large for the plays of the joint managers, and in the nick of time an Italian opera troupe, headed by the great Valentine, came to the rescue.

On Easter Monday, April 9th, 1705, Vanbrugh



AT THE
QUEEN'S THEATRE,

In the HAY-MARKET.

To morrow being Tuesday, the Sixth Day of November, 1705,
will be presented, A New Comedy call'd,

The **CONFEDERACY.**

With several Entertainments of DANCING by the
Famous Monsieur **DESBARQUES** and others,
Newly Arriv'd from PARIS.

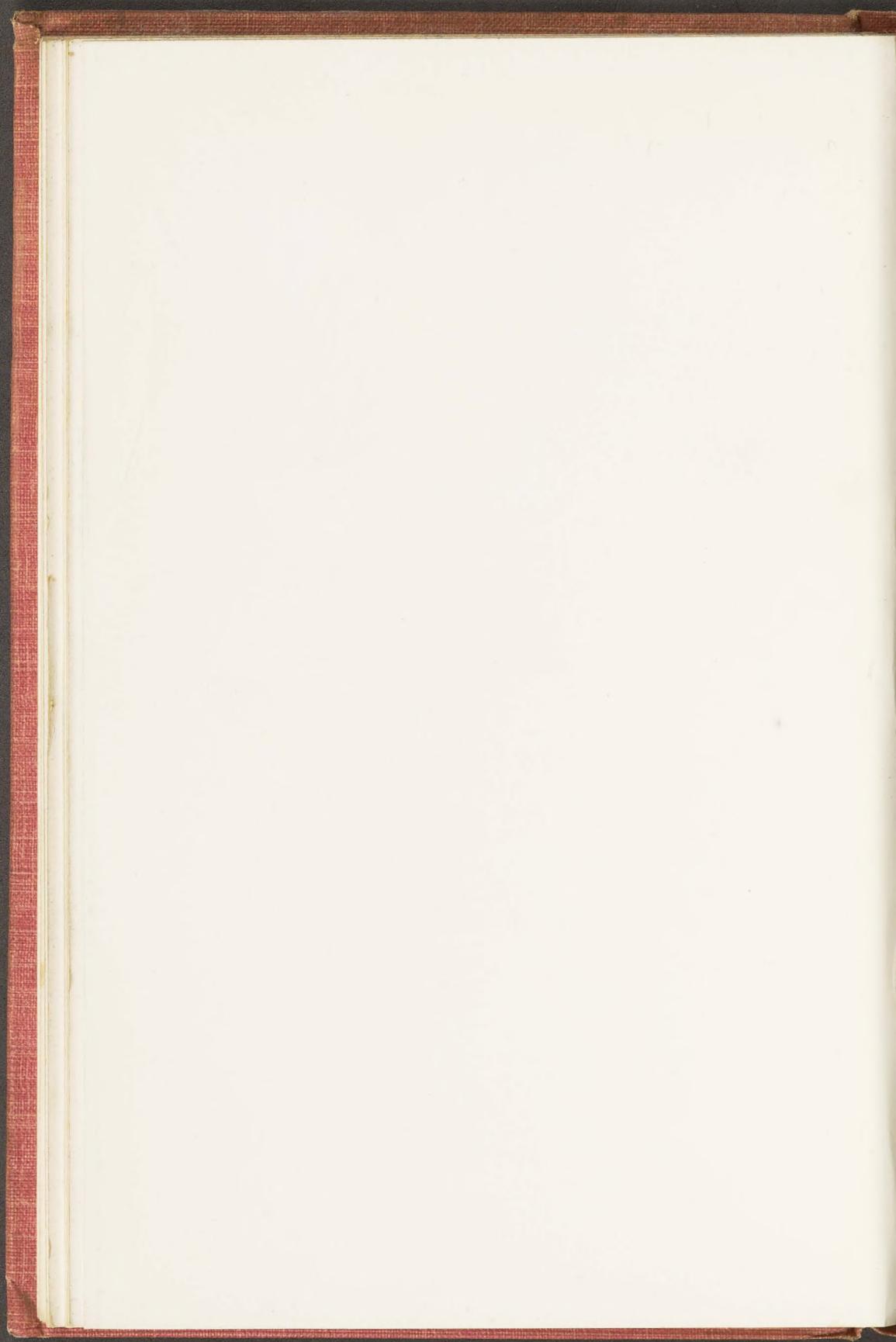
Boxes Five Shillings, Pit Three Shillings, First Gallery Two Shillings.

No Money to be Return'd after the Curtain is Drawn up. Beginning exactly at Five of the Clock.

By Her Majesty's Servants.

VIVAT REGINA.

ONE OF THE EARLY PLAY BILLS OF THE KING'S THEATRE,
HAYMARKET, 1705.



and Congreve opened the new playhouse with Signor Giacomo Greber's "Loves of Ergasto," set to Italian music, with a prologue spoken by Mrs. Bracegirdle. In Scarlatti's "Pirro e Dimetrio" performed in 1708, Nicolini, Valentini and Margarita (the first female Italian singer who ever appeared on an English stage), sung their parts in Italian, while Mrs. Tofts and the other performers sung in English. It was only in 1711 that Handel's "Rinaldo" was rendered entirely in Italian.

The foreign venture in its patchwork form failed to prove as attractive as was anticipated, and the production of operas had to be supplemented by that of other forms of spectacular diversion. "Rinaldo," however, was so successful that it may be regarded as the real starting point of Italian opera, properly so-called, in England. Handel and Heidegger for a time divided the honours between them.

On January 27th, 1714, Anastasia Robinson, afterwards Countess of Peterborough, the first of a long line of ennobled actresses, made her appearance at the King's Theatre in "Croesus." Shortly before the death of Queen Anne operas were performed on Thursdays in consequence of Tuesday evenings being sacred to Her Majesty's "withdrawing rooms followed by a game at basset."

On July 23rd, 1715, King George I. honoured the production of "Hydaspes" with his presence, but the Rebellion brought the season somewhat abruptly to an end. About this time a notice was issued against the practice of encores, which rendered the operas so tedious that "singers were forbid to sing any song above," a hope being expressed by the management that "nobody would call for 'em, or take it ill when not obeyed."

We now first hear of the dancing of Mrs. Santlow as a great attraction, and balls (mostly masquerades "after the Venetian manner") were constantly given under the direction of Heidegger. In *Miot's Weekly Journal* of February 15th, 1718, the promptness of Heidegger in providing amusement for the nobility and gentry is gracefully recognised, and we are favoured with a description of a Haymarket subscription masquerade which is declared to be "more magnificent than has been known in Italy, Venice, or any other countries."

"The room (we are told) is exceedingly large, beautifully adorned and illuminated with 500 wax lights; on the sides are divers beaufets, over which is written the several wines therein contained, as Canary, Burgundy, Champaign, Rhenish, etc., each most excellent in its kind; of which all are at liberty

to drink what they please ; with large services of all sorts of sweetmeats. There are two sets of music, at due distance from each other, performed by very good hands. By the vast variety of dresses (many of them very rich) you would fancy it a congress of the principal persons of all nations in the world—as Turks, Italians, Indians, Polanders, Spaniards, Venetians, etc. There is an absolute freedom of speech without the least offence thereby ; while all appear better bred than to offer anything profane, rude, or immodest, but wit necessarily flashes about in repartees, honour, and good humour, and all kinds of pleasantry. There was also the groom porter's office, where all play what they please, while heaps of guineas pass about with so little concern in the losers, that they are not to be distinguished from the winners. Nor does it add a little to the beauty of the entertainment to see the generality of the masqueraders behave themselves agreeably to their several habits. The number when I was there on Tuesday, last week (Queen Anne was now dead, and the theatre known as 'the King's'), was computed at 700, with some files of musquetiers at hand, for the preventing any disturbance which might happen by quarrels, etc., so frequent in Venice, Italy, and other countries on

such entertainments. At eleven o'clock a person gives notice that supper is ready, when the company pass into another large room, where a noble cold entertainment is prepared, suitable to all the rest ; the whole diversion continuing from nine o'clock until seven next morning. In short, the ball was sufficiently illustrious, in every article of it, for the greatest prince to give on the most extraordinary occasion."

One of the most noticeable features in the adornment of the King's Theatre supper room was the display of silver plate on the buffet, most of which was hired for the occasion from Garrard's, or some of the other silversmiths in Panton Street, or Norris Street, close by.

In 1721, the very year in which the Garrard's business came into existence in Panton Street, the following advertisement appeared in the public Press :—

AT LEES CHAMBERS.

Over the Bookseller's Shop, on the Broad Stones, near the Little Gate of the Opera House in the Hay Market, Gentlemen and Ladies may be accommodated with all sorts of English and Foreign Masquerade Habits for the Ball, entirely new, or other, made by the best Masters, at reasonable Prices. *N.B.*—There is greater variety than at any other Place, and Attendance will be given there till the Ball begins.

We can very well imagine the Haymarket of the “seventeen—twenties” on ball nights, with its rough pavement protected by chains suspended from stone pillars placed at intervals ; its scanty supply of oil lamps supplemented in the neighbourhood of the King’s Theatre by the torches of the masqueraders arriving one after another in their coaches and chairs, and the hanging signs suspended over the door of nearly every house bearing the name of the occupier and the designation of his calling.

These Opera Masquerades (to which concerts were added later) continued popular for a century and a half. They figure conspicuously amongst the illustrations of such colour-plate books as those dealing with the adventures of “Tom, Jerry, and Logia,” which delighted our great grandfathers in the days of the Regency, and vanished from the Haymarket only with the last of the opera houses.

Between 1735 and 1750 they had no more enthusiastic supporters than Frederick, Prince of Wales, and his consort, the first patrons of the great goldsmiths established across the way “at the sign of the King’s Arms.” The story of the King’s Theatre in the Haymarket from 1721 to 1821 has yet to be written. Mr. John Ebers and Mr. Benjamin Lumley

have dealt with the subject in two volumes covering the period between 1821 and 1864.

The first of our Hanoverian sovereigns has been reproached with a lack of artistic, literary and musical appreciation, but it must be remembered that he subscribed one-fifth of the sum necessary, when, in 1720, the great Handel was named Director, with the Duke of Newcastle as Governor, Lord Bingley as Deputy-Governor and the Dukes of Portland and Queensberry as Directors. The upshot of this arrangement was the engagement by Handel of Durastanti and Senisino, and the giving to the enterprise thus organised the high-sounding title of "The Royal Academy of Music." For the season of 1727 Senisino, Faustini and Cuzzoni were all three engaged, and some considerable excitement was occasioned by constant altercations between the adherents of the rival heroines. Faustini declared that Cuzzoni had agreed in writing to give precedence to her, and Cuzzoni met the allegation by artful finesse and persistent prevarication.

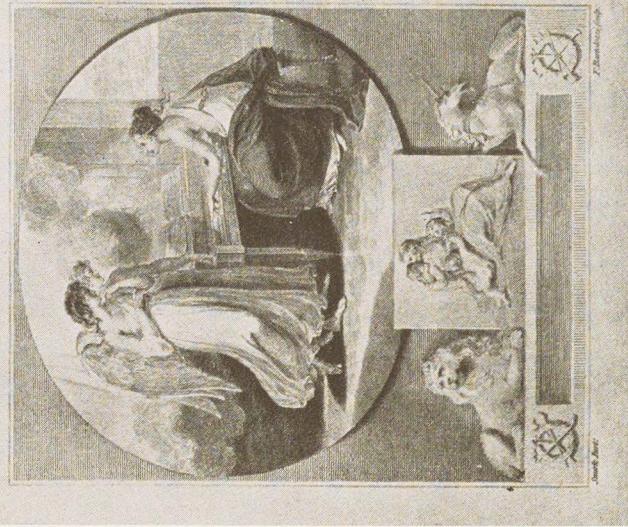
When the time came for new contracts to be entered into both the Directors desired to give Faustini a guinea a year more than her rival, but Lady Pembroke, and other vehement supporters of Cuzzoni, made her "swear on the Holy Gospel



TICKET OF ADMISSION TO MASQUERADE AT THE KING'S THEATRE,
HAYMARKET, APRIL 26TH, 1770.

CONCERT ROOM, KING'S THEATRE, HAY-MARKET

April 1792



ADMISSION CARD TO A CONCERT AT THE KING'S
THEATRE, HAY-MARKET, 1805.



CONCERT ROOM, KING'S THEATRE, HAY-MARKET, APRIL 25, 1805.

CARD FOR DR. ARNOLD'S BENEFIT CONCERT AT THE
KING'S THEATRE, HAY-MARKET, MAY, 1795.

never to take less than Faustini." The dispute ended in both singers, as well as Senisino, quitting England almost simultaneously.

On May 2nd, 1732, King George II., Queen Caroline, Frederick, Prince of Wales, and the three Princesses honoured the first performance of Handel's oratorio "Esther" with their presence. In September, 1761, two serenatas by Cocchi were performed in honour of the marriage and coronation of King George III.

It is interesting to note that on the occasion of the crowning of that monarch's great-great-grandson King George V. the gala performance took place in the splendid building now known as His Majesty's Theatre, which occupies to-day the site of its four predecessors.

In January, 1767, Arnold's oratorio of "Saul" was successfully reproduced, recalling, if contemporary criticism may be trusted, the early triumphs of Handel.

The connection between Dr. Arnold and the King's Theatre lasted for many years, and the beautiful ticket issued for one of the concerts he gave there is reproduced as an illustration. On October 30th, 1768, a splendid masquerade was given on the occasion of the visit of the King of Denmark, when

it is stated that “ the brilliancy of the dresses and profusion of diamonds worn by the nobility exceeded in magnificence all entertainments of the kind hitherto attempted, the stage being lined with red velvet, with six rooms appropriated for supper, where a dazzling profusion of plate appeared.” This particular ball is alluded to both in the letters of Horace Walpole and Elizabeth Montagu.

Between 1760 and midsummer, 1778, when Mr. Sheridan and Mr. Harris became joint purchasers of the Haymarket Opera House, there were frequent changes of management. The new combination was short-lived. Mr. Sheridan, after being sole proprietor for a brief period, transferred his rights to Mr. Taylor, for whom, in 1782, the architect Novosielski rearranged the interior.

In the course of the following year Delphini, the famous clown, got up a monster masquerade in honour of the birthday and coming-of-age of George, Prince of Wales. Although the tickets were sold at three guineas each Delphini was a loser by his speculation.

On the night of June 17th, 1789, the first of the King’s Theatres in the Haymarket was burned to the ground.

On January 1st, 1788, when the first number of *The Times* appeared, the advertisement of the

performance of Paesiello's serio-comic opera, "King Theodore in Venice," running across two columns, heads the front page. After the opera came Noverre's ballet, "The Offerings of Love," with Vestris, Coulon and Miss Hellesberg as the principal dancers. The first Masque Ball of the season was announced for February 1st.

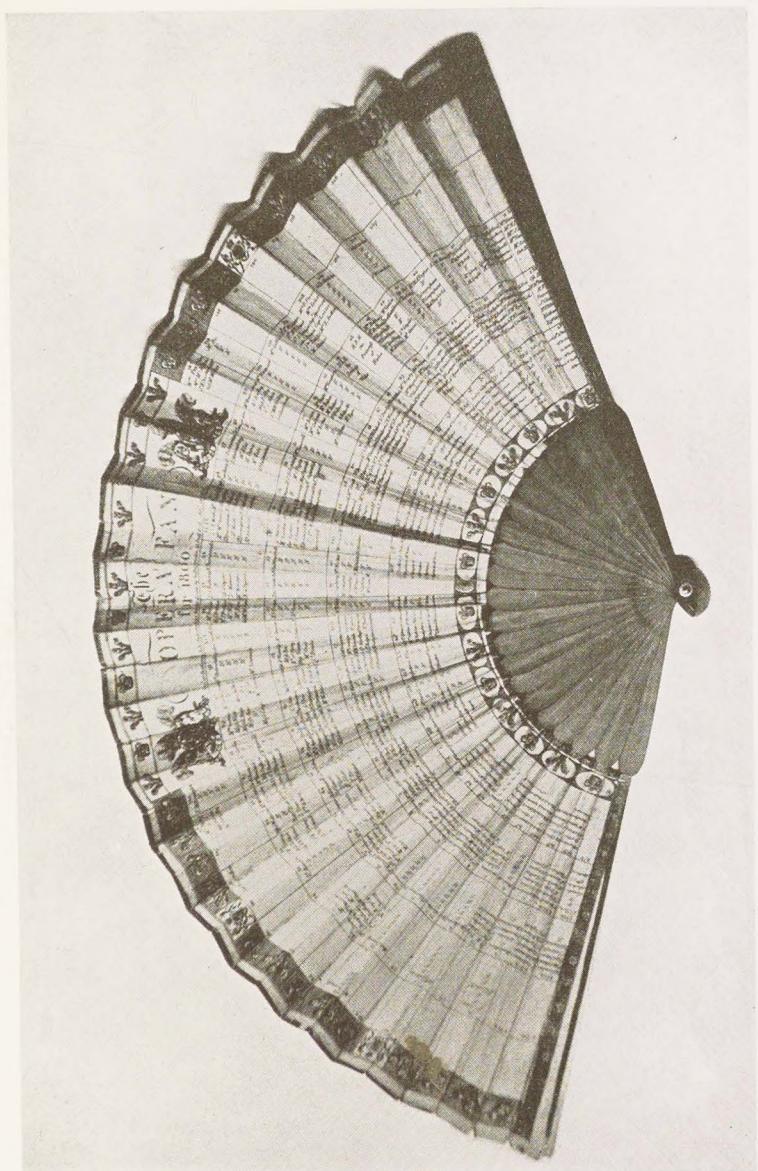
By this time there was living nearly opposite the entrance to the Opera House a publisher, and possibly a designer of caricatures, named McLean, Maclaine or Maclew. He was not, however, responsible for the curious Haymarket caricature in ridicule of the French dancers, dated April 7th, 1781, and entitled "Bass Relief found at the Opera House." Beneath a satirical coat of arms, and a series of grotesque figures of the two Vestries, father and son, runs the following inscription:—

"To such of the Nobilitie, Gentry, etc., of Great Britain, whose hearts are so unnaturallie devoide of feeling, as to prefer the squandering away of the Wealth, which God has put them in possessione of (as Stewards of His bountie), upon imper-
tinent Coxcombs, the very scum of a rival Nation, and at best but the shadow of a contemptible animal, to nobly relieving the Distresses of their unfortunate Countrie Men, this sculpture is humbly dedicated."

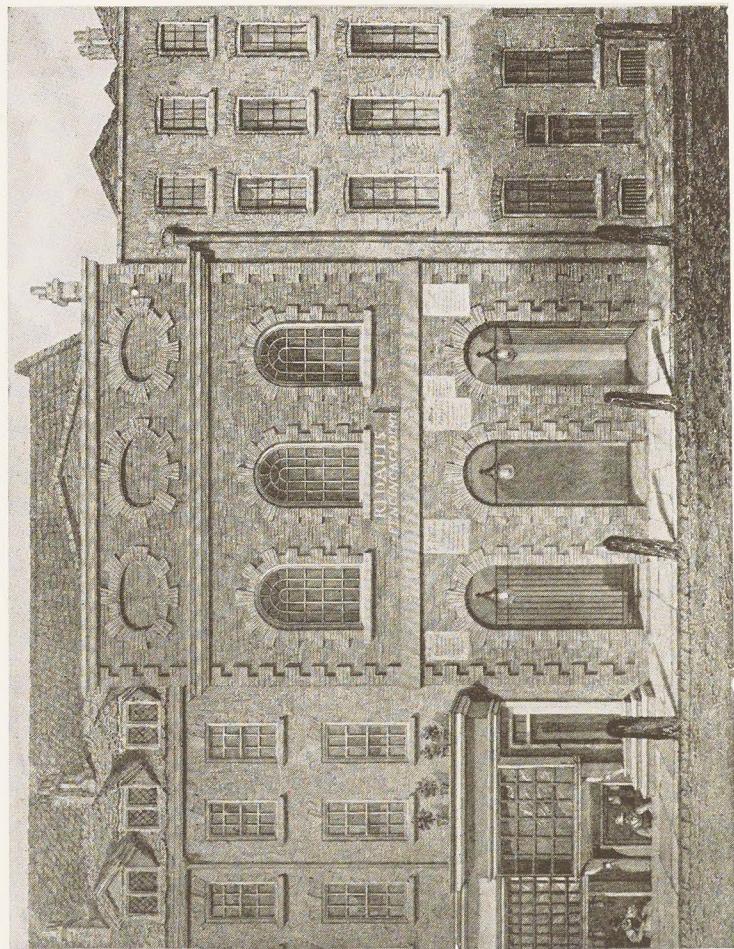
Subsequently this popular emporium of satirical prints was removed to No. 26, next door to Garrard's. The Picture Gallery, which has taken the place of the caricature, warehouse now occupies a site close to Maclaine's original shop.

It is to the industrious gossip variously known as "Nollekens" or "Rainy Day" Smith that we are indebted for the view of the entrance to Vanbrugh's Theatre from the Haymarket as it appeared on the eve of its destruction. From its reproduction one can, without much difficulty, mentally reconstitute the Haymarket of the year, the spring of which witnessed the sudden recovery of George III. from his first alarming illness.

The "Farmer King" was a frequent visitor both to the Haymarket and the Haymarket Opera House. He accorded his royal patronage to the Garrard's "at the sign of the King's Arms," and constantly honoured the concerts and other performances given at the King's Theatre with his presence. His restoration to health was specially fortunate as far as the Haymarket was concerned, for it was chiefly through his personal influence that a project to remove the Parnassus of Italian opera elsewhere was defeated. From Capon's drawing which Smith engraved we learn that Ridaut's Fencing Academy



HAYMARKET OPERA FAN FOR 1800.



THE OLD KING'S THEATRE IN THE HAYMARKET, AS IT APPEARED BEFORE THE FIRE
OF JUNE 17TH, 1789.

must have occupied a portion of the building, and that the last work played in the eighty-year-old theatre was Rauzzini's "Queen of Golconda," with the wife of Pietro Carnavalli, the leader of the orchestra, who was suspected of having set fire to the building owing to a grudge he bore the manager Ravelli in the caste. In the conflagration perished every scrap of the MS. of Paesiello's favourite opera, but Massinghi, the harpsichord player, reproduced it from memory with the whole of the instrumental accompaniments. One must sternly resist the temptation to say more about the vanished theatre of Vanbrugh and Congreve.

Leigh Hunt moralised on the subject sixty years since as he sauntered past the façade of John Nash, which had replaced that of Michael Novosielski: "Dancing," he writes, "is perhaps more than half the secret of the Opera House, and fashion constitutes no small part of the remainder, but music is its great honour and glory. . . . Here Handel wielded his thunderbolts; to the King's Theatre came Sacchini with his dulcet airs; and Mozart when still a child, dreaming possibly that he should rule there by and bye; here Farinelli has sung, whom the ladies deified in profane speeches; here Senor Nicolini charmed Addison, who had no fancy either for Italian music and musicians; here also sang

Senesino, who made a man that was acting a tyrant forget his part, and embrace him on the stage."

In April, 1790, the Earl of Buckinghamshire laid the foundation stone of the new house, but the ceremony lacked the romance of that of eighty-six years before. On one side of the foundation stone of the second Opera House was inscribed:—"The King's Theatre in the Haymarket, first built in the year A.D. 1703." On the other side:—"But unfortunately destroyed by fire A.D. 1789." On another side:—"Prevalebit Justitia." And upon the top:—"This is the first stone of the New Opera House. Laid on the 3rd April, A.D. 1790. By the Right Honourable John Hobart, Earl of Buckinghamshire. *Auctor pretiosa facit.*" Nevertheless, the new theatre in a new century, but while the stalwart champion of the Ancient Concerts still reigned, witnessed the triumphs of John Braham, the introduction of Mozart's music into England, and the *début* of glorious Catalani, whose business-like husband presented, with satisfactory results, a bill to the Marquis of Buckingham for £1,700 on account of seventeen songs sung during a brief visit to Stowe.

M. Valabreque used to call his wife his *poule d'or*, and Cyrus Redding described her a little later as "a kind, generous creature, without a particle

of pretence, an excellent mother, and exemplary wife, wedded to a narrow-minded man who sometimes got her an ill name for his avarice. . . .

There was an openness and candour about her quite charming. Monsieur Redaing, I speak no language propre. I speak one Babylonish tongue. I speak not my own tongue, nor French, nor your tongue propre."

The King's Theatre of Catalani and Braham was opened on November 26th, 1796, with Kelly as manager. In the early days of the nineteenth century Mrs. Billington, whose voice had delighted Napoleon, was the great operatic star, receiving fabulous sums from the management in return for her services. In the June before Trafalgar a riot occurred in consequence of the omission of a portion of the ballet on a Saturday evening, in consequence of the lateness of the hour. The tumult continued until half-past two on Sunday morning, occasioning damage to the extent of £500. "From that period," we are told, "the curtain dropped always on a Saturday at midnight —*by order of the Bishop of London.*" In 1821 the eventful administration of Mr. John Ebers commenced.

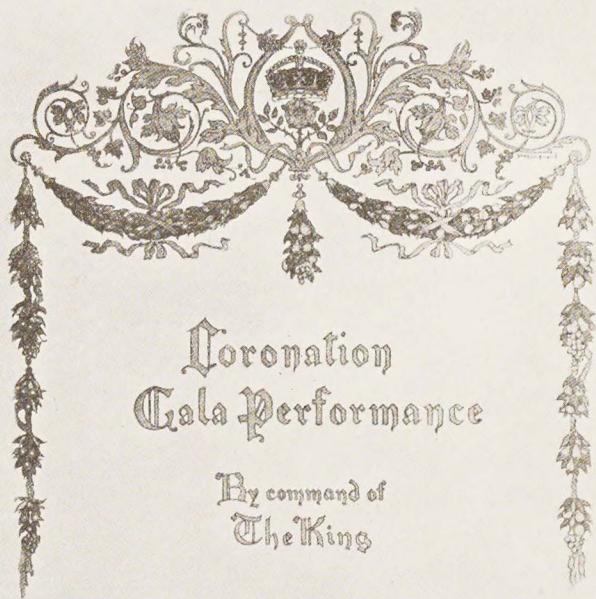
Of the next fifty years the Opera House has found capable historians in the persons of its two

lessees, Mr. Eber and Mr. Lumley. Eber was the father-in-law of Harrison Ainsworth, and many interesting anecdotes concerning him will be found in Mr. Stewart Ellis's biography of the once popular novelist. Mr. Leigh Hunt sums up their notable and costly achievements in a few sentences. He tells us how, "in our own days, fame and fortune were won by handsome Trammezzani and humorous Naldi, and *Don Juan* Ambrogetti, who for all his stout calves went into La Trappe, and warbling Rubini, and all-accomplished Lablache, with a voice worthy of Phidian Jupiter, and delightful Malibran and voluptuous Grassini, and Pasta the divine, who was all truth to nature and passion, if not always to *Balt.*" And here Leigh Hunt stops short without mention of Grioi, Mario, and a dozen other giants of the operatic stage. He is even silent about the *Pas de Quatre*, the Elslers and Taglioni. Nor does he say ought of Jenny Lind, London's great lion of the "eighteen-forties," or of the Tamburini "Omnibus" disturbances of 1841, as famous in their way as the O.P. riots at Covent Garden, or the revolt of the tailors at the "Little Theatre" across the street.

From 1850 the story of the theatre, now "Her Majesty's" once more, is, comparatively speaking,



OLD MUSKETS FOUND AT 25, HAYMARKET.



TITLE PAGE OF PROGRAMME OF THE CORONATION PERFORMANCE
AT HIS MAJESTY'S THEATRE, JUNE 27TH, 1911.

modern history. In 1819 John Nash, the popular architect of the Regency and the creator of Regent Street, had added an elevation to Michael Novosielski's original design. The second Opera House was burned to the ground in 1867, the present writer being amongst the spectators of the disaster. Its successor, opened by Mr. Mapleson in 1872, as the third home of English opera on the same site, was pulled down in 1892, and four years later another theatre, the existing "His Majesty's," was erected for Sir H. Beerbohm Tree from the designs of the late Mr. C. J. Phipps. It was opened with the performance of the drama, "The Seats of the Mighty," on April 28th, 1897. Since 1890 the glories of Italian opera have departed from the Haymarket, but His Majesty's has recently witnessed a series of Shakespearean triumphs calculated to give the theatre world-wide fame. The houses of Vanbrugh, Novosielski and Nash certainly never witnessed anything like the scenic magnificence of "Henry VIII." and "Macbeth."

The story of the "Little Theatre" on the eastern side of the Haymarket enters quite as much into the annals of the thoroughfare, although one cannot entirely agree with Leigh Hunt when he exclaims with characteristic enthusiasm, "All the

ideas associated with the Haymarket are those of the ‘Little Theatre,’ and the ‘Opera House,’ and delightful ideas they are.”

When the foundation stone of Vanbrugh’s Queen’s Theatre, as it was first called, was laid by “the noble babe of grace” in 1704, there flourished across the way an inn, known as the “King’s Head.” Here, doubtless, the spectators refreshed themselves as two generations of carters and hay dealers had done before them. The “King’s Head” almost exactly faced the narrow courts leading to the “Bell” and the “George” on the western side of the broad Haymarket. It was pulled down early in the eighteenth century, and on its site, somewhere about 1720, Mr. Potter, a carpenter, built the popular “summer” theatre, which Samuel Foote, some forty years later, converted into a “winter” house.

The “Little Theatre” in the Haymarket, as it was called in contradistinction to the Opera House, extended from that thoroughfare to Suffolk Street, a distance of 136 feet. Lavinia Fenton (the original “Polly Peachum” of the Beggar’s Opera) is said to have appeared there in 1726, while playing the Parish Girl in “What d’ye call it.” In 1733, Theophilus Cibber brought a number of deserters there from Drury Lane, who performed there without



*And let all Parties blame me, if they can,
Who're brib'd by Honour's trifling as a Fan.*

THE STAGE OF THE LITTLE THEATRE IN THE HAYMARKET, 1735-6.

a license until ordered to quit by a judgment obtained at Westminster. Fielding opened there a little later with what he called "The Great Mogul's Company," and was acting regular plays there in 1736, when the new Licensing Act put a stop to his proceedings.

The accompanying illustration shows the stage of the "Little Theatre" as it appeared at this time. On February 6th, 1744, Samuel Foote made his *début* there as Othello, under the management of Macklin, who played Iago, with the notorious Doctor Hill as Ludovico.

Three years later Foote opened the theatre on his own account with an entertainment which he called "Giving Tea," or "The Diversions of the Morning," so as to evade the provisions of the Act of Parliament. On January 16th, 1746, the theatre became suddenly notorious throughout the kingdom by the Bottle Conjurer's hoax, an escapade attributed by posterity to the eccentric Duke of Montagu, which led to a serious riot. The contemporary caricature "The Magician or Bottle Cungerer," published on March 5th, 1748-9, gives a curious view of the incident, with portraits of many of the illustrious victims of the deception. It also shows very clearly the manner in which the theatre was lighted at the

time. Folly is leading the deceived visitors towards a table at which the Devil stands behind the historic bottle. From his mouth comes the words *Si populus vult decipi decipiatur*. Beneath, the words “ English Credulity ; or, Ye’re all Bottled.” *O magnus posthac Inimicis Ritus!* Hor. Sat., runs the following lines :—

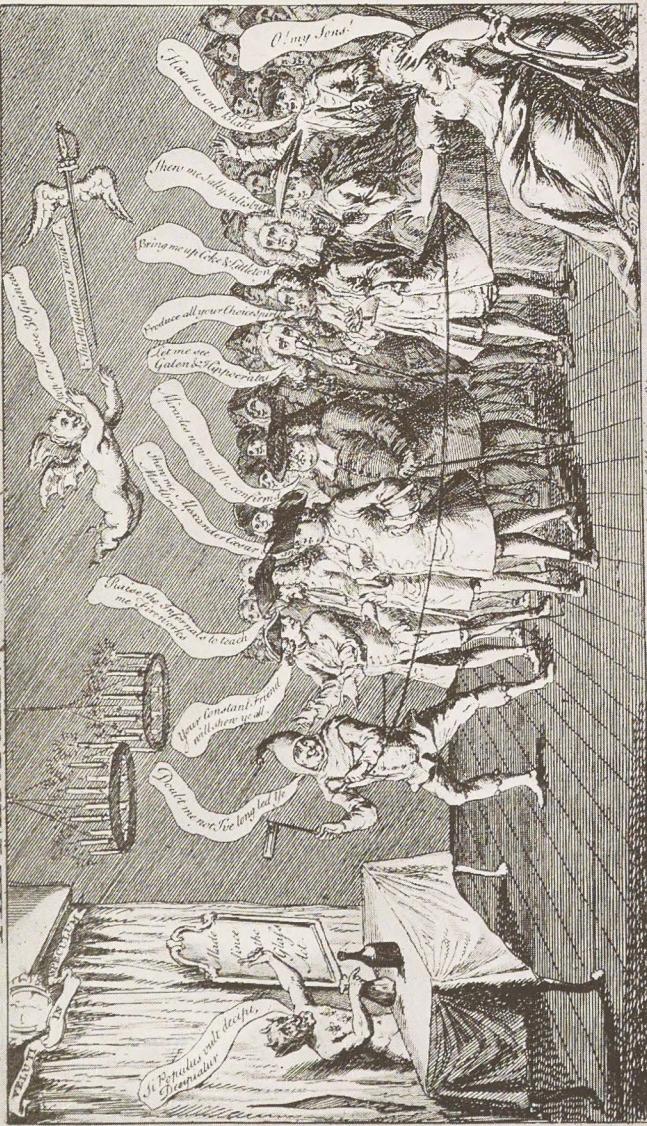
With Grief, Resentment, and Averted Eyes,
Britannia droops to see her sons (once Wise,
So fam’d for Arms, for Conduct so renown’d
With ev’ry Virtue, ev’ry Glory crown’d)
Now sink ignoble, and to nothing fall
Obedient marching forth at Folly’s call.
“ Whither,” says she, “ ye Triflers, do ye run ?

• • • • •
See the whole Town in diff’rent Forms array’d,
Some gape in Rags, some flutter in Brocade.
Thus, then Chican’d, can Foreigners but smile
When they poor easy Englishmen beguile ? ”
Hail thou, great Genius, who the Jest to crown
Thus *bottled* up the *Spirits* of the Town.

• • • • •
Were it but possible they could arise,
They’d spurn ye, and such recreants despise ;
Yet see, they flock to fill the various Group,
And each contends who first shall be the Dupe ;
Observe the sly *French Saty*’s comic grin,
To think how Folly thus takes Idlers in.

Later on, in the same year, the presence of French players occasioned a riot at the Little Theatre, as it did about the same time, both at the Opera

THE MAGICIAN, OR BOTTLE CUNGERER.



ENG LISH CREDULITY; or, Yere all Bottled. *O magnus proflata Inimicis Ritus!* HOR. SAT.

THE FAMOUS BOTTLE CONJUROR HOAX AT THE LITTLE THEATRE, HAYMARKET, 1748.

House and Drury Lane. In 1754, however, a very novel entertainment was announced to take place at the "summer house" in the Haymarket, sometimes spoken of as "Little," at others as "New." The following advertisement speaks for itself:—

For the Benefit of Mr. EDMONDS, Box-Keeper.

AT THE NEW THEATRE IN THE HAYMARKET this day, being the 17th instant, will be performed Mrs. Mignight's new

C A R N I V A L C O N C E R T

to which will be added a new Grand Concerto, set for a Smoking Pipe, a Tankard, a Fire Grate, a Pair of Tongs, Two Wooden Spoons, a Salt Box, and a Pair of Slippers, by the best Italian Masters, viz., Signor Zappino, Signor Sallybobino, Signor Diavolino, Signor Ferrareni, Signor Cocheiarino, Signor Batterino, Signor Chiavattino, and several others just arrived from the Republic of San Martino. In which will be introduced a Dance of a very extraordinary Original, who will not touch the ground either with his Hands or Feet. The Dresses and Decorations entirely new. To which will be added, a Burlesque entertainment of Musick and Dancing called

"LA PANTOMIME DES CHARPENTIERS."

In which will be introduced a solemn Procession to the Monuments of the Lunns.

Boxes, 5s. Pit, 3s. Gallery, 2s.

Tickets to be had at Lawford's Coffee-House in Marlborough Street, Carnaby Market, or at Mr. Edmonds's, in Little Suffolk Street, Haymarket, and at the Theatre, where places for the boxes can be secured.

Mrs. Abingdon's first appearance in 1758 was followed by the production of "The Minor" and performances of dancing dogs. It was about this time that "the famous Mr. Maddox," the most wonderful achiever of balances, came here and made a fortune by dancing on wire, and doing all sorts of impossible things with straws, eggs, wine-glasses and tobacco pipes. "This illustrious performer," says Leigh Hunt, "appears to have been the 'star' of the greatest magnitude that ever drew crowds to a theatre. . . . He made £11,000 in one season, which is £2,500 more than Garrick's, a few years previous."

An unlucky hunting accident which happened to Foote in 1767, and necessitated the amputation of a leg, enabled the Duke of York to obtain a licence in virtue of which the Haymarket band box, as some called it, blossomed out suddenly into a Theatre Royal. On the strength of this Foote built the portico, removed two shops in front, made separate entrances to each part, and decorated the interior in the Chinese style. One of the earliest productions in the house under royal patronage was the *Maid of Bath*, a thinly veiled satire on the musical Linleys, and the rivalry between Mr. Long ("Solomon Flint") and Captain Mathews ("Major Rackett"). This was

in the summer of 1771, but it was not till 1775 George III. and his family visited the playhouse for the first time.

The attack on the Duchess of Kingston, and the interdicted "Trip to Calais," involved the actor-manager in serious difficulties, which led to the reign of the Colmans, who gave hospitality to the burnt-out Italian musicians of the King's Theatre across the way in 1790. In 1794, on the occasion of a "command performance," an accident occurred which occasioned the death of fifteen persons. In 1820 the joint-proprietors were the younger Colman and Messrs. Winston and Morris.

The Little Theatre, now about to be demolished, claimed to have witnessed the first appearance of Weston, Foote, Palmer and Bannister, as well as that of Cooke, Munden and Parsons. In 1777 the names of Miss Farren, afterwards Countess of Derby, and those of Edwin, Henderson and Digges, all appear in the bill; Roger Kemble and John Braham were both playing there in 1788, and in 1806 Mr. Rae appeared in a drama in which the great Edmund Kean played the humble part of a goatherd.

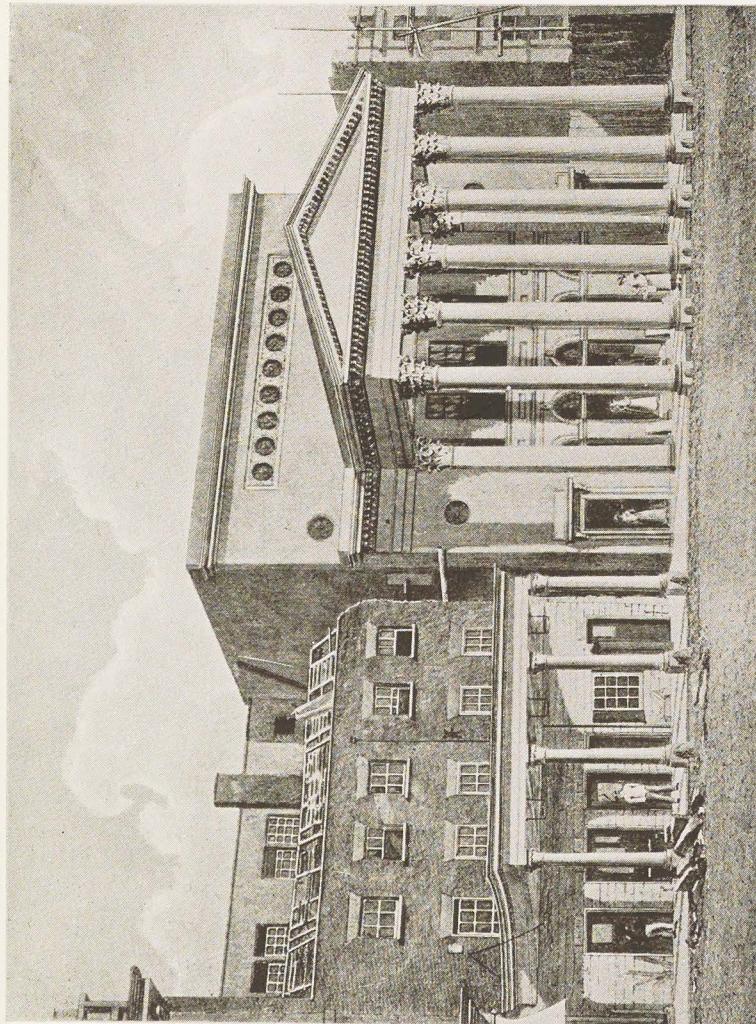
It enjoyed the rare distinction of having existed for nearly a century without a conflagration. On October 14th, 1820, it closed its doors with the

tragedy of King Lear, and the farce of “Fortune’s Frolic,” which may have recalled to some the historic hoax of seventy years before.

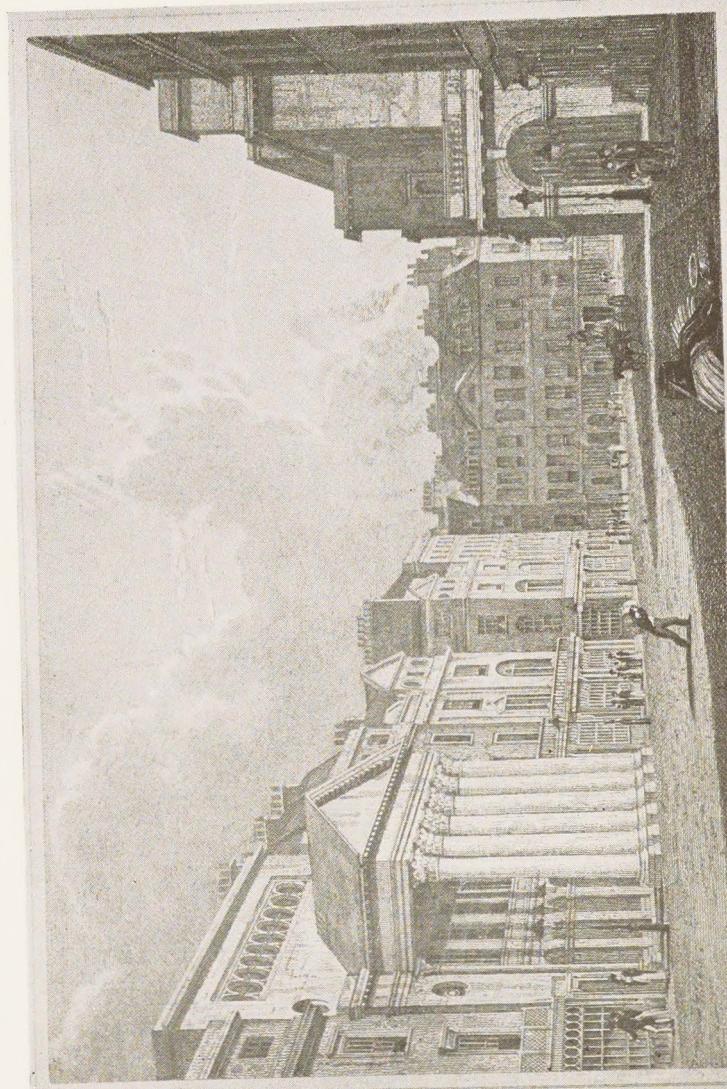
In a valedictory speech Mr. Terry said that the pulling down of the building was the consequence of the great improvements now taking place in this part of the capital. “ Yet it is not without regret,” he added, “ that we take our leave of a building which has been honoured so long with your liberal protection, and which has introduced so many celebrated authors and favourite performers to your flattering approbation and the distinction of your patronage.”

It was not immediately demolished, but stood for a time in a ruinous condition at the side of its more imposing successor built from the classical designs of John Nash, the pioneer of nineteenth century Palladianism. Before 1825 every trace of it had vanished, and in 1840 the shop covering its site was tenanted by Her Majesty’s Chemists. It then reverted to its original uses, becoming in turn the Café de l’Europe, to which Epitaux, of the Opera Arcade, subsequently migrated, and the well-known Pall Mall Restaurant.

On July 4th, 1821, a fortnight before the Coronation of George IV., the new Haymarket Theatre



THE TWO HAYMARKET THEATRES AS SEEN IN 1821, WHEN THE OLDER THEATRE WAS
IN COURSE OF DEMOLITION.



THE HAYMARKET IN 1825.
(From a Drawing by Westall, Engraved by Charles Heath.)

Engraved by C. Heath

THE HAYMARKET IN 1825.

Royal was opened "with an address from Mr. Terry, the inimitable comedy of the Rivals," and a new *petite (sic)* opera, called "Peter and Paul, or Love in the Vineyards." On the occasion of the Coronations of William IV. and Queen Victoria the Haymarket was one of the theatres thrown open to the public. The successful managership of Mr. Benjamin Webster began in 1837, and seven years later Lord Lytton's "Money" (the play chosen for the 1911 "command" performance at Drury Lane) was successfully produced. Mr. Webster's farewell performance took place in 1853, when the twenty three years of Mr. Buckstone's memorable lesseeship commenced.

On November 11th, 1861, took place the first representation of "Our American Cousins," in which Mr. Sothern played the part of Lord Dundreary on 496 nights. To Mr. Buckstone succeeded the artistic reign of the Bancrofts, which lasted from 1879 until 1885, when the theatre passed for a brief period to Messrs. Russell and Bashford. Sir Squire and Lady Bancroft have since given the world their "Recollections." In the autumn of 1887 the interior was reconstructed by Mr. (now Sir H.) Beerbohm Tree, who now became lessee and manager. On July 15th, 1896, Sir H. Beerbohm Tree retired

to be followed by Mr. Frederick Harrison and Mr. Cyril Maude. During all this time the pillared portico of Nash has remained unchanged.

Throughout the eighteenth century the Haymarket shared with Piccadilly and the Strand the distinction of being the trysting-place of the showman, whose exhibitions entered almost as largely into the popular diversion of the period as the opera house or the theatre. In 1766 a menagerie was located in the house standing at the corner of Piccadilly and the Haymarket, near the long vanished Shug Lane. About the same time nine hundred figures all in motion—probably marionettes—were on view in Hickford's Concert Room in Panton Street, close to the shop of the Royal Jewellers. The proprietor of the exhibition, one Mr. Flockton, proposed “on just grounds, to match his figures for five hundred pounds, for charming actions and for grace of air, with many living actors.”

During the winter of 1780-81 a wonderful zebra could be inspected for one shilling at the “Bell Inn,” near the Opera House. Four years later Mr. George Baily brought to No. 41, Haymarket “a marvellous quadruped from Mount Tibet, called the Child of the Sun, the only one of his kind ever seen, and not described by Buffon or any of the learned

authors." At the same time, only two doors lower down, there was on view a counter attraction in the shape of a cow with three horns and a calf with two heads and two necks. It was asserted "they had been seen a few days ago by His Majesty at Windsor, and the University of Oxford, who allowed them to be the greatest curiosity in the kingdom." At this time one, Mr. Walker, was delivering a course of astronomical lectures in the Little Theatre.

In 1786 and 1787 all London foregathered at No. 31 in the Haymarket to see the wild human beings "with Monstrous Craws," of which the *Morning Post* wrote, February 28th, 1787:—

"The old female of the three MONSTROUS CRAWs, wild human beings, in the Hay-market, is not only admired for her attractiveness of extraordinary odd and ill-formed features and stature, but for the most lively, prattling entertainment she constantly affords to the company particularly. Could she be *understood*, many men have declared they would not more object to have a *close conversation* with her than they would with the naturally more engaging young black-jet kissing one. As to the male, his special merit consists (besides his great attractiveness also of body and form) in making most as clever *pas seul*, or *de deux*, as even the Signor Deputy Dancing-master of Mr. Gallini's Shools can make."

The "Monstrous Craws," however, were soon eclipsed by Breslaw's conjuring tricks and deceptions,

which for some time drew large crowds to No. 9, Haymarket, afterwards to the Great Room, Panton Street. Breslaw was to the Haymarket what his rival Katterfelto was to Piccadilly. Later in 1793 he returned to his old quarters opposite the Opera House, close to Maclean's, the caricature seller.

There was no lack of movement during the whole of the eighteenth century in the broad Haymarket, with its theatres, taverns and handsome shops, which made people soon forget the hay selling from which it derived its name. Alexander Pope, on one occasion, took his friend Harper through one of these shops to see the garret, up three pairs of stairs, in which Addison had celebrated Marlborough's victory at Blenheim so effectively as to gain a Commissionership of Appeals.

Most of the Haymarket worthies, however, have something to do with the history of one or other of the theatres. Close to the house so long occupied by the Garrard's is Oxenden Street, which, in Leigh Hunt's time, at any rate, possessed a chapel. An advertisement in the *Spectator* of 1711 announced "that there would be divine service there every Sunday in the Italian tongue with an Italian sermon preached by Mr. Cassotti, Italian minister, author of a new method of teaching the Italian tongue to

ladies.’’ Not very long after, Gardelle, a French enameller who had murdered his wife, under circumstances of the greatest barbarity, in one of the purlieus of Leicester Square, was hung at the northern end of the Haymarket, by way of a lesson in morality and a warning to the inhabitants.

Broughton, the prize-fighter, who opened a boxing academy at the other extremity of the Haymarket, between the Little Theatre and Cockspur Street, hated all Frenchmen, and in a spirit of derision invited those who came to see his bouts ‘‘to bring smelling bottles.’’

Between 1730 and 1735 the handsome corner house of dark brick at the junction of Panton Street and the Haymarket, occupied by the Goldsmiths to the Heir Apparent, whose house in Leicester Fields was close by, was the centre of some of the best known London shops. From its doorway, over which was suspended the King’s Arms, could be seen, looking eastwards down Panton Street, the establishment of Richard Siddell, who, at the Sign of the Golden Head, dispensed ‘‘Chymical and Galenical Medicines,’’ lavender water, and a famous elixir for Asthma. Very near it was the shop of Thomas Townshend, ‘‘Chymist-in-Ordinary to His Majesty,’’ who adopted the encouraging device of

Dum spiral sperandum est, and that of John Doig, Junior, who, at the Sign of the “Rising Sun and Lock of Hair” in Panton Street, sold “ready curl’d hair” for perukes, periwigs and ladies fates (*sic*). In Panton Street also, about 1730, flourished at the sign of “The Golden Tobacco Roll” Mr. Richard Lee, whose artistic trade card was designed and possibly etched by the great Hogarth. A few doors higher up the Haymarket, at the Sign of “Boerhaave’s Golden Head,” dwelt John Oldham, “Chymist to the Duke of York,” celebrated as a proprietor of a Universal Balsam and remedies known as King’s Honey Water and Hungary Water, as well as “Boerhaave’s Famous Tincture for ye Gout and ye Rheumatism.”

In Norris Street, right across the way, swung the sign of E. Godfrey of the “Hand, Ring and Crown,” Goldsmith to the victor of Culloden, as well as that of the “Hand and Slipper” hung above the door of Mr. Hughes, whose dancing shoes were worn at every Haymarket Masquerade.

An Italian warehouse had already set up the sign of “The Orange Tree and Two Jars,” while a short distance off, at the Sign of the “Royal Bisk-Cake,” prospered Charles Dubuy, the French confectioner, whose “massipains” and “blown pralines,” notwithstanding their origin, found favour

in the eyes of the youthful nobility whose mothers and fathers congregated at the "King's Arms" The trade cards of all these notable artificers and merchants are works of art, not less charming in design than the masquerade and concert tickets of the same period. None of them, however, are more striking than those which help to tell the story of the foundation of the business known at least for a century and a half as that of the Garrard's of the Haymarket.

Chap. III.

*The Foundation and
First Patrons of the
House of Garrard*



HE *Gilda Aurifabrorum*, or Goldsmiths' Company, has very nearly nine centuries of existence to its credit as one of the most wealthy, and at the same time most important, of London's great associations of craftsmen. We know that in 1180 one Ralph, or Radulph, Frael was Alderman of the Goldsmiths, but the brotherhood or "mystery" which he represented had its origin in Anglo-Saxon times, long before the present Company can establish its corporate existence by written records. "Their quarter in the thirteenth and fourteenth centuries, except as far as the retailer is concerned," writes Mr. W. C. Haslitt, "was, as their hall is at the present moment, in the precincts of Foster Lane, and they principally inhabited the eastern side of that narrow thoroughfare, which derived from them the name of Goldsmiths' Row."

In 1278 several foreign Goldsmiths, principally Jews, were condemned at Guildhall to death by drowning or hanging, but a quarter of a century later Thomas de Frowick, afterwards "a warder of the Guild," received an order under the Great Seal to make a new crown for the second Queen of Edward I., having previously supplied that monarch with divers silver cups and vases. Still more powerful was Citizen and Goldsmith Richard de Bettoyne, Mayor

of London, who at the coronation of 1327 claimed and was allowed to serve the office of Butler and appeared with 360 valets all clothed in the same livery and each carrying in his hand a silver cup. At the conclusion of the ceremony he received, as his fee, a gold cup and cover with an enamelled gold ewer, which would certainly bring to-day that fabulous price often described somewhat indefinitely as “a King’s ransom.”

The Goldsmiths’ Company possesses no less than fifteen charters conferring on wardens and members many great and singular rights and privileges, comprising the ceremony known as the Trial of the Pix, or the assay of a new coinage. In 1500 there were not less than fifty-one Goldsmiths’ shops in the Strand alone, “fuller,” an Italian traveller of rank informs us, “of silver vessels than all the shops of Venice, Milan, Rome, and Florence put together.” Forty years later, when Anne of Cleves arrived in London, the Goldsmiths’ Company played a conspicuous part in the procession appointed to meet her, and we are informed that the delegates rode in black velvet coats, with gold chains round their necks, and velvet caps with gold brooches, attended by their servants clad in coats of good russet cloth.

The movement of these wealthy artificers westwards and the gradual desertion of the original seat of their calling in the *Aurifabria* or "Goldsmithery" of the City steadily continued throughout the sixteenth and seventeenth centuries.

In Queen Anne's reign they were to be found both in Piccadilly and in the neighbourhood of Leicester Fields. Mr. Elias Gamble, to whom William Hogarth was apprenticed, and for whom he designed two trade cards which are historical, carried on business at the sign of the "Golden Angel" in Cranborne Street or Alley, hard by the Haymarket. Here the future author of "The Rake's Progress" and "Love à la Mode" soon learned to chase salvers and tankards, speedily becoming skilful in the craft. One of the earliest of his achievements seems to have been the engraving of his master's shop card, in which the angel of the sign flourishes a luxuriant palm branch over the bilingual announcement that Mr. Gamble "makes, buys, and sells all sorts of plate, rings and jewels."

In all probability, Hogarth had finally exchanged the engraving tools for the brush and palette in 1733, when J. Bishop and Thomas Spendelton issued the splendid invitation card by which sundry members of Mr. Ellis Gamble's craft were bidden "to meet the

rest of the Mystery of Goldsmiths at the Parish Church of St. Laurence, near the Guild Hall, on Thursday, the 15th of November, at ten of ye Clock in the morning precisely, there to hear a Sermon, and from thence to accompany them thence to Goldsmiths' Hall in Foster Lane, there to Dine with your Friends and Servants." Copland, of Gutter Lane, was the author of those superb examples of artistic engraving, which contains a charming vignette portrait of Queen Elizabeth surrounded by symbolical figures. The crest of the Mystery is stamped in gold above the device "Justitia virtutum Regina." Every recipient of the card was requested to pay five shillings.

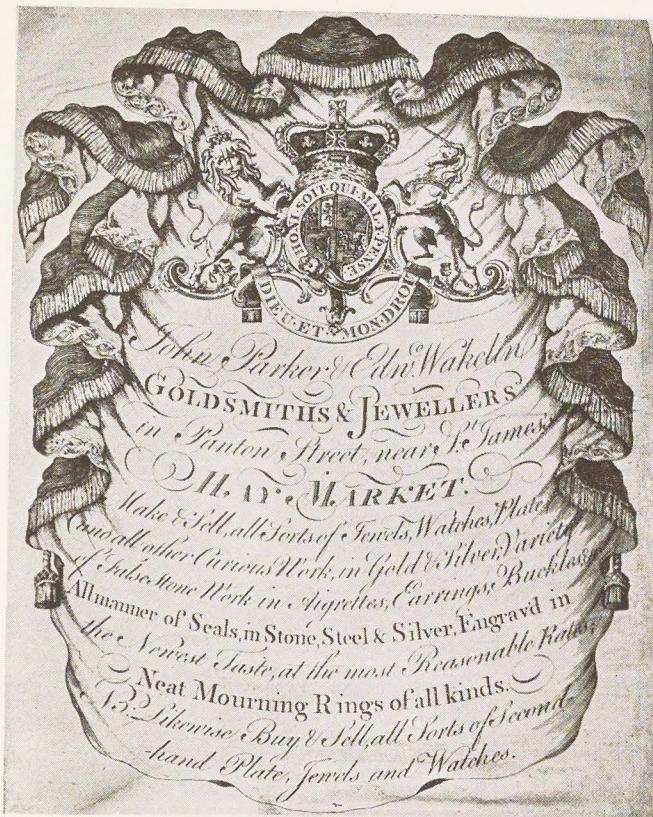
By this time the ancient Mystery had apparently enlarged the field of its operations, and we constantly come across such combinations as "Goldsmith, Silversmith, and Jeweller," "Jeweller and Goldsmith," "Jeweller, Goldsmith and Toyman" and "Toyman" alone, for the original signification of that term was a maker of trinkets, or a dealer in plate, trinkets, and jewels.

Before the third decade of the eighteenth century had begun it seems that the *Aurifabria* of mediæval times had migrated bodily to the Haymarket, where Handel was directing the performance of

operas and oratorios, Heidegger was attracting the Court by the splendour and originality of his masquerades, and the little Theatre had just been opened for its first summer season.

Of all the goldsmiths and jewellers who have been associated with the Haymarket since the foundation of the King's Theatre was laid there with much pomp in the year of Marlborough's great victory, when Joseph Addison wrote his song of triumph and penned the praises of the conqueror in an Haymarket garret on the third storey, by far the most important was that of the Garrard's, whose place of business has, at one time or another, occupied one or two of the houses at the west end of Panton Street, as well as the corner house, No. 25 in 1794 as in 1911, in the Haymarket. The excitement occasioned by the old Pretender's rebellion, 1715, and the collapse of the South Sea Bubble in 1720, had scarcely died away when George Wickes, citizen and goldsmith, first opened his doors with a rich assortment of "all sorts of jewells and curious Work in Gold and Silver, made after ye Best and Newest fashion and at Reasonable Prices." At that time, and for some years later the entrance to Wickes's premises is described as being "two doors from the Haymarket."

In 1721 George I., born on the very eve of Charles II.'s Restoration in 1660, had occupied the throne during seven years. The Prince of Wales (afterwards George II.) was then thirty-eight. He had already been married for sixteen years to the Princess Wilhelmina Caroline of Brandenburg-Anspach, and already was the father of a numerous family. His eldest son Frederick Lewis, afterwards Prince of Wales, and the first royal patron and customer of George Wickes, was born in 1707. From the very first, however, the house bore the sign of "ye King's Arms." According to the registers of the Goldsmiths' Hall the first article manufactured by the firm was a silver paten for Holy Trinity Church, Coventry, which does not seem to be still in existence. It was not till December, 1728, that Prince Frederick Lewis came to England, and on January 9th following was created Prince of Wales. On April 26th, 1736, he was married at St. James's Palace to Augusta, daughter of Frederick, Duke of Saxe-Gotha. In the previous year the Prince of Wales had appointed George Wickes to be his "Goldsmith, Jeweller and Silver-Smith," and soon after must have appeared the first of the series of artistic trade cards, the text of which was given in both English and French. The inscription, "à deux Portes du Marché au



EIGHTEENTH CENTURY TRADE CARDS OF THE GARRARD'S.

His Royall Highnes The Prince of Wales		Debts 1735-6	QW	£ 59
May 24	To a Black Boney Handle for a tea Kettle and a Button for a tea pot	125 17	80	Paid
May 5	To a Line Cup & Cover	87 9	50	Paid
	To a Fine Bread Basket			
	+ To Mending of Sport of a tea Kettle of 9 pence		3	Paid
July 2	To 2 Tea Spoons		1.25	Paid
Nov 15	To Mending a Tea Kettle Lamp and new Handle		5.90	Paid
17	To Mending a Cover and 2 Knife Hapts		5.90	Paid
20	To the Station and Duty of a Silver Pint for hand Half that was lost and found again by Mr. Hollond		0	
	To 9 up of 24 Candle Sticks and a Dozen of Knives		3	
Dec 17	To 9 up of 120 Candle Sticks and 17 Dozen of Knives Poths and Spoons Allowed by Mr. Hollond		2.55	Paid
1736 Jan 21	To a Tea Kettle Lamp Mended and new Guilt	29	3.30	
Jan 20	To the use of 36 Dozen of Knives for Pots & Spoons Twenty Coal Card & Sticks and 4 Casters		3.2	Paid
Mar 21	To Mending and Rehining a tea pot Handle		2.60	
May 12	To a Handle & Silver Down the Back for a large Coffeepot		6.90	
June 21	To Mending and new Building of 12 Snuffers and pann and a fork from Mr. Angles		1.50	Paid
29	To Mending 3 Casters and a fork Mr. Merton		6.60	
	To a Button for a tea Kettle and a Silver Hat to a Dozen		2.50	
30	To a Frame & 5 plates and Cover	37.434 14	173 16 6	
	To a Pacing		1.26	
	Total		1.50	
Aug	To the use of Plate for 4 Oxford & Cambridge Entertainment		6.6	
			1.328 14	

ACCOUNT OF FREDERICK, PRINCE OF WALES, AT GARRARD'S 1735-6.

Foin," must have proved somewhat puzzling to purchasers from Paris.

In June, 1735, amongst the disbursements recorded in the ledger, appears a sum of £14 3s. 6d. for the purchase and erection of "The King's Arms and Feathers."

On May Day, 1735, when the antics of the chimney-sweeps, and the dances of the milkmaids, who doubtless obtained supplies of plate on loan from Mr. Wickes, were enlivening the busy Haymarket, H.R.H. received a fine cup and cover, price £124 17s., and a bread basket, weighing 87 ounces, for which he was charged £50.

Amongst the early customers of George Wickes were the Duchess Dowager of Norfolk and the reigning Duchess of Gordon, the Marquis of Carmarthen, the Earls of Macclesfield, Winchilsea, Nottingham and Inchiquin, the Bishops of Norwich and Ely, and Lord Cornwallis.

An early and very interesting account of goods supplied to the Prince of Wales is reproduced in *facsimile*. It ranges from "a frame with five plates and covers" costing £173 16s. 6d. to two shillings for a tea-kettle button. There are several charges for the loan of candlesticks, spoons, forks and knives. An interesting item in bill is £6 6s. for the use of

plate in August, 1736-7, "for ye Oxford and Cambridge Entertainment." Nothing was demanded for "a black eboney handle for a tea-kettle, and a button for a tea-pot," or on account of the "fation and duty of a silver-prong fork that was lost and found again of Lord North's." The Prince's accounts seem to have been checked by a Mr. Holland, who presumably found no fault with the expenditure of three shillings for the "mending of ye spoot of a tea-kettle for ye Princess."

In 1737-8 a service of plate costing over £3,000 was made for the Prince and Princess of Wales, who, about this time, appear to have inhabited Carlton House, close to the southern end of the Haymarket, to which their purchases were now sent. Two years later Mr. William Garrard was employed at "the King's Arms," and entered sundry articles for marking at Goldsmiths' Hall, on behalf of the firm. The name of Garrard figures frequently in the muster-roll of London citizens about this time, and in 1710 Sir Samuel Garrard filled the office of Lord Mayor. In 1742, the Duke of Kingston, whose wife, the "Amazing Duchess," was destined, thirty-five years later, to be closely associated with one of the strangest incidents in the romantic history of the "Little Theatre" in the Haymarket, was a customer of

George Wickes, purchasing twenty-six silver coat buttons for £2 15s. 6d. In 1744 he bought five dozen of these buttons for £16 18s. 8d.

The Right Honourable Arthur Onslow, father of the first Earl of Onslow, and Speaker of the House of Commons in five Parliaments, is debited in the accounts of 1743 with a silver cistern weighing 2,000 ounces, and priced at £568 18s. 8d. At this time Mrs. Hogarth must have deserted the "Golden Angel," for she bought a girdle, buckle and pair of brilliant earrings at the "King's Arms" for £300. A pair of *croshetts* in brilliant were charged to a Mrs. Fuller at £440.

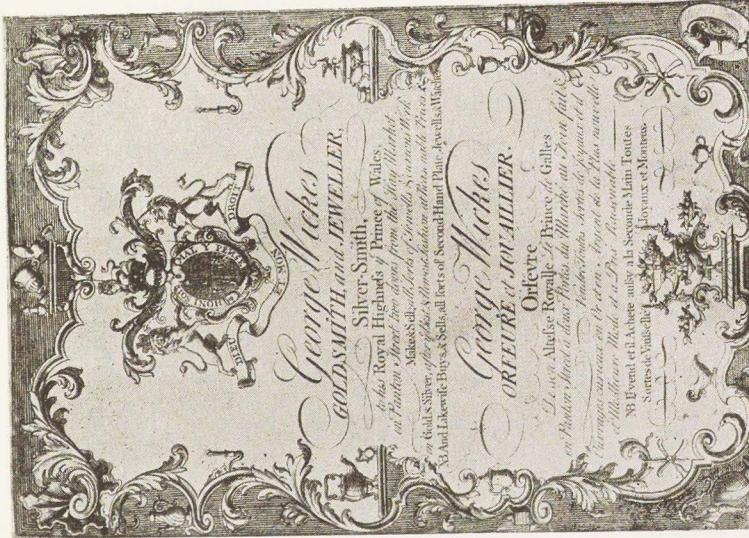
In the eventful year 1745 seventy-two mourning rings were made as mementoes of the first Earl of Oxford, better known in history as Sir Robert Walpole. Two years after this a Mr. Wakelin also became connected with the firm.

In March, 1751, the Prince of Wales died, but his widow continued to patronise the Haymarket firm. On April 21st of the same year, his eldest son, George Frederick William, who nine years later became King of England as George III., was created Prince of Wales by his grandfather, George II.

Between 1751 and 1759 a new warrant was granted to George Wickes and his partner, Samuel

Netherton. A fresh card was, in consequence, issued by them in their capacity of "Goldsmiths, Jewellers and Silversmiths" to their Royal Highnesses the Prince and Princess Dowager of Wales. In this is advertised the "making and selling of all sorts of Jewels, Watches, Plate and all other Curious Work in Gold and Silver. Variety of False-stone Work in Aigrettes, Earrings, Buckles, etc. All manner of Seals in Stone, Steel and Silver, engrav'd in the Newest Taste at the most Reasonable Rates."

To this period belongs the contemporary view of the interior of the shop, in which we see one of the partners standing behind the counter. The extremity of the room is occupied by a case filled with plate of every description. The door and window face Panton Street. Some remains of these handsome fittings are still in existence, and have been carefully removed to the new home of the Garrard's in Albemarle Street. In 1759 the style of the firm was changed to John Wakelin and Edward Parker, and a third trade card was issued shortly afterwards bearing the name and the Royal Arms, clearly showing that they must have obtained a third warrant from King George III., the son of the first patron and protector of the firm.



GARRARD'S EIGHTEENTH CENTURY TRADE CARDS.

Chap. IV.

*The Garrard's of the
Haymarket from the
Accession of George III.
(1760) to the Death of
Queen Victoria (1901)*



N September 22nd, 1761, George III. and his newly married bride, Charlotte, Princess of Mecklenburg Strelitz, were solemnly crowned at Westminster.

Sundry charges in the ledgers relate to the loan of coronets and swords, as well as to cash paid to the chairmen who conveyed them to their destination. A document now in possession of the Garrard's, but not relating to their business, throws a curious light on the then prevalent custom of borrowing jewels and plate at coronation and other state functions:—

To the Right Honble. The Lords Commissioners of His Majesty's Treasury.

MAY IT PLEASE YOUR LORDSHIPS,

There hath been received into His Majesty's Jewell Office, several Crowned Circlets, Sceptres, etc., all very richly adorned with Diamonds and other Jewells, also divers quantity's of Gold Works, Gilt and White Plate, all on account of their Majesties' Coronation, which with Money by him disburst doth amount unto the sum of £25,487 13s., as by this brief account doth appear The Particulars of all which were delivered into the said Office, viz.—

For	The King's Crown of
Setting	State . . . £500
and	St. Edward's Crown . 180
Adorning	The King's Circlet . 400
	The Queen's Crown of
	State . . . 400

For Setting and Adorning	The Queen's Lesser Crown . . . The Queen's Circlet . Three Sceptres and The Globe . . . Four Coronetts or Circlets . . .	250	£ s. d.	
		300		
		550		
		600		
		—	3,180 0 0	
For Loan of Diamonds Valued at £375,600 at £4 per cent. . . .		15,024 0 0		
For two Ruby Rings for the King and Queen		86 0 0		
For enamelling the ivory Sceptre on the top, refreshing St. Edward's Staff, the Bracelets, etc., fitting up the two Swords of State and three other Swords with the Scabbards of Cloth of Gold		68 10 0		
For Gold Works, as Chains, Badges, Coronets, Cups, etc. . . .		2,447 15 2		
For New Gilt Plate, as Coronetts, Collars of S.S., etc.		1,036 15 4		
For New White Plate, as Collars of S.S. wrought Heads for Cases, etc.		850 5 1		
For New Gilding 13,717 oz. 15dwt. of Store Plate, Chapel Plate, etc.		2,213 0 2		
For Boiling and repairing 14,779 oz. of Store Plate		194 1 3		
For the Loan of 1,404 oz. of White Plate		35 2 0		
To the Engraver for Arms to several parcels of Plate		20 14 0		

To the Casemaker, Cupmaker,
Furvier, and for Ironworks,
Porterage, and for several
other Incidents Disburst 331 10 0

£25,487 13 0

October the 30th, 1761.

Examined and allowed this account,
in the absence of the Honble. Sir
Richard Lyttelton.

THOMAS DINELEY, First Yeoman.

In the course of the previous year the silver kettle-drums of the Princess of Wales had been repaired, and in the course of the Coronation year accounts were opened both by William, Duke of Cumberland (1721-1765), the hero of '45, and his nephew, Prince Henry, afterwards Duke of Cumberland (1745-1790).

The "Georges" of some of the noble clients of the great firm in the Haymarket must have occasionally gone astray, for in 1762 charges were entered for offering "a reward and advertising a Gold George," and subsequently for "Strengthening and repairing the same." In the same year the name of the Queen's brother, the Prince of Mecklenburg, figures amongst the customers, and in 1763 several gold needles were sold to the Countess of Holderness.

In the year 1764, the King's brother, the Duke of Gloucester, made purchases for the first time. About the same time the Earl of Rosebery bought "a pair of pearl night cloaths earings for £3, and gave, a little later, £800 18s. 6d. for a brilliant necklace." Many of the transactions of 1768 doubtless relate to the great masquerade in honour of the King of Denmark at the King's Theatre, which has already been referred to.

In 1770 Lord Yarborough gave £4,000 for a large service of plate, and that supplied to the Duke of Newcastle twelve months later costing about £100 less. In 1772 and 1774 Henry, Duke of Cumberland, was a purchaser of gold race cups and silver slippers. Six years later the style of the firm was again changed to John Wakelin and William Taylor, who are spoken of on the new trade card published as "successors to Parker and Wakelin." Wakelin and Taylor, who had duly obtained another warrant as Court Jewellers, offered to their customers a "variety of useful and ornamental plate and jewels of their own manufacture in the highest taste and on the lowest terms." The presence of "mourning rings, seals and rich toys in gold and silver" is also indicated.

In 1776 there are several entries relating to the mending of Sir Joshua Reynolds's teapots and the

providing of locks for his tea-chests. The great painter lived close by on the western side of Leicester Square. The Duke of Cumberland was a constant buyer of silver and parcel gilt cups. That acquired by him in 1776 is described as having a sailing boat and boy on the top. Amongst the disbursements of 1777 are small charges for window lights, paving and pew rent. There was a great christening next year at Brockett Hall, and the Duke of Chandos is charged £2 for the carriage and portage of plate lent on that occasion. The tax on the Earl of Lincoln's silver, estimated as weighing 1,300 ounces, was paid by the firm, and amounted to £3 5s. Sir John Fielding at this time charged Messrs. Wakelin and Taylor more than £6 for apprehending one Matthew Turly and sending him on board the hulks. In 1783 Josiah Wedgwood gave £105 for "a fine chased tureen and cover, with a dish, according to drawing, the bas-reliefs and figures by Flaxman." During the same year £5 16s. was paid to Flaxman for cleaning three pictures and providing frames for them. A twelvemonth later Edward Wakelin died, and an item of £31 15s. is entered on April 24th, 1784, for his funeral expenses.

One of the most important transactions of 1791 is the supply of another large silver service to the

Duke of Marlborough. During the following year the business, with which the Garrard family has been associated since 1739, came into the hands of Mr. Robert Garrard, whose sons, Messrs. Robert, James and Sebastian Garrard subsequently came into possession as Garrard Brothers.

Since 1792 the business has remained in the Garrard family. Mr. Sebastian Henry Garrard and Mr. Maurice Whippy Garrard are the great-grandsons of Mr. Robert Garrard. Mr. H. Pearson, Mr. H. J. Bell and Mr. C. E. Newbegin are associated with them as Directors.

Queen Charlotte was a constant customer at the "King's Arms." In April, 1788, she seems to have purchased two gold toothpicks to match, a pair of pearl bracelets with diamond ornaments, and a ring with "a diamond knott." After 1804 both covers of the ledgers bear the Royal Arms, and purchases by the Queen and her daughters are constantly recorded in them. In the year of Waterloo the Queen's account at Garrard's amounted to £1,858 8s. 2d., and two years later Her Majesty and her daughters presented the Duke of Sussex with a service of small plate bearing his coronet and cypher.

The Duke of Wellington became a customer

of Garrard's in 1816, and at his request certain Portuguese workmen were employed. In 1819, the Duke of Kent purchased a silver pap-boat, presumably for the late Queen Victoria, born in that year. Between 1817 and 1820 Garrard's provided race-cups for Richmond (Yorkshire), Bodmin, Derby, Northampton, Lincoln and Stamford. Shortly after his accession George IV. ordered a richly gilt cup to be ran for at the Brighton Races. It was about this time that the Garrard's became landlords of McLean* and Barto Vallé, two of the oldest Haymarket firms, the last of which, founded in the reign of George I., moved westwards during the present year.

As might be expected, the Coronation year (1821) brought much fresh business to 25, Haymarket. No less a sum than £2,000 was paid to the Mint on account of gold, silver and bronze commemorative medals sold by the Garrard's.†

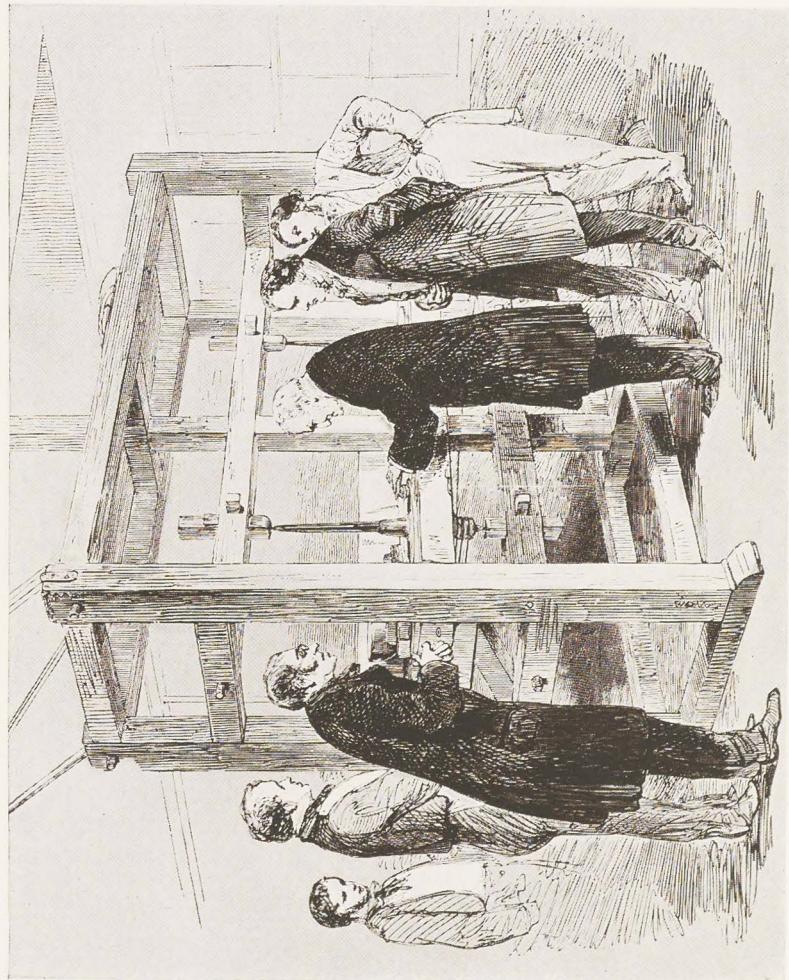
It was to 25, Haymarket that the Duke of Wellington came for his coronet. It cost him £26 with an additional £1 for a leather case. In 1825 the Liverpool Committee ordered at Garrard's

* See ante page 43.

† The prices charged for Coronation medals in 1821 were : gold, £6 6s. ; silver £1 ; bronze, 10s. In 1832, the sale of the medals only reached £400.

the splendid service of plate, costing £3,489 12s., presented to Mr. Huskisson, a few years later the victim of the first railway accident. In the following year another costly service was ordered for the Duke of Devonshire. Amongst the best-known customers during the third decade of the nineteenth century were the Duke of Buccleuch, the Marquess of Anglesey of Waterloo fame, the Marquesses of Wellesley and Abercorn, the Earls of Dudley, Haddington, Brownlow and Kilmory, and Lord Charles Townsend. It was in 1826 that the first charge was made to the Lord Chamberlain's office. £88 15s. was paid for "two complete sets of silver-gilt waterman's badges prepared in the usual manner." In 1831 Garrard's provided the regalia for the Garter King-at-Arms and the nine heralds at an outlay of £541 11s. Between 1834 and 1841 the silver inkstands of the War Office cost £65. In 1832 the name of Mr. Edwin Landseer first appears in the books. The supply of cups for the Royal Yacht Club began in 1827. It was nine years later that the firm began to make for the Marquess of Exeter models in silver of the prize cattle at Burghley.

From 1833 to 1839 cups were constantly supplied to the stewards of the Ascot Races. The last purchase of George IV. was "a large table diamond with



RE-CUTTING THE KOH-I-NOOR DIAMOND BY THE DUKE OF WELLINGTON, 1852.

a miniature of the great Duke of Marlborough set in pearls as a bracelet. William IV. six years afterwards bought "a very fine brilliant Jerusalem cross" and a pair of standard gold dog couples. Between 1835 and 1839 Count d'Orsay ordered "unconsidered trifles" to the amount of £35 16s. 6d. In the last-named year the "gorgeous" Lady Blessington paid fifteen guineas "on account," but the balance of £20 1s. 6d. is still owing, and, in all human probability, will always remain so. By the irony of fate it was not a hundred yards from Garrard's that all London went in the first year of the present century to see Sir Herbert Tree personate "the last of the dandies."

The heads of the business at Garrard's in 1877 had a vivid recollection of the memorable day in the summer of 1852 (the last year of Wellington's life) on which the Iron Duke trotted up to the door of 25, Haymarket on his old white charger to put the first facet of the Koh-i-Noor, of which memorable occasion a view is reproduced (by permission of the proprietors) from the *Illustrated London News* of July 24th in that year. A full account of the history of the gem, first discovered at Golconda in 1550, and valued in the Great Exhibition catalogue at two millions sterling, is given in the explanatory text.

The re-cutting of the stone having been decided on:—

Messrs. Garrard's were instructed to execute the work of re-cutting the diamond, and converting it from its imperfect shape to that of an oval brilliant, with corresponding alterations of the two smaller diamonds, its accompanying pendants. Two skilled operators were brought over from Holland, and a steam-engine was specially erected to assist in the operation. It was first used a fortnight ago (July 16), when the great Duke of Wellington, who had evinced great interest in the undertaking, honoured Messrs. Garrard's factory with his presence, and inaugurated the work by himself cutting the first facet, and thus commencing the operation which it is expected will occupy months. No parallel of this operation has occurred in Europe for a century.*

What the Duke of Wellington really did was to place the first facet of the stone in position for cutting. He is represented in the picture now given in the act of doing this. To the right are Messrs. Robert and Sebastian Garrard, to the left Messrs. Fedder and Voorzanger (the expert cutters), and Mr. James Mortimer Garrard. On August 7th John Leech immortalized the scene in the columns of *Punch*. His sketch is now reproduced by kind permission of the

* In the *Illustrated London News* of September 18th, 1852, will be found illustrations of the Koh-i-Noor before and after the re-cutting, and a full account of the work done successfully at Garrard's.

Visitors Book

Wellington July 16th 1852
Northumberland

L. Dick

Miss Marks

Garrard

Newcastle

Henry F. Bristlewood

THE FIRST PAGE OF GARRARD'S VISITORS' BOOK ON THE OCCASION OF
THE PLACING OF THE FIRST FACET OF THE KOH-I-NOOR FOR
CUTTING BY THE DUKE OF WELLINGTON, JULY, 1852.



THE POOR OLD KOH-I-NOOR AGAIN!

1. THE KOH-I-NOOR.
2. THE DUTCH ARTISTS.
3. THE PRECIOUS GEM.
4. THE "DOOK" MANIFESTING GREAT INTEREST IN THE PRECIOUS GEM.
5. EMINENT SCIENTIFIC MEN WATCHING PROCEEDINGS.

JOHN LEECH'S CARICATURE IN *Punch* OF THE CUTTING OF THE FIRST FACET OF THE KOH-I-NOOR AT GARRARD'S ON JULY 16TH, 1852.

proprietors of that journal. "Mr. Punch's" account of "The Koh-i-Noor cut and come again" is exceedingly amusing if a trifle sarcastic :—

"The Dutchmen," he tells us, "with the characteristic audacity of their race, pronounced the operation possible ; and, fortified by this opinion, the parties had, for the first time, the spirit and liberality to order the 'requisite machinery,' consisting of a 'small steam engine,' of from two to four horse-power—a force something between a Blackwall 'bus and an ordinary coal waggon The important operation was commenced by F. M. the Duke of Wellington (who had gone to Panton Street several times to see how the preparations progressed) placing the illustrious patier in a position for cutting on a bed of lead. . . . We notice a short off-hand allusion to Mr. Garrard having fallen through an aperture and broken his leg, but we hear nothing more of this, and the account of the operation on the Koh-i-Noor is proceeded with. Mr. Garrard might, it seems, have been broken to pieces, and left to collect himself as he best could, without exciting one hundredth part of the sympathy that would have been claimed by the reporter for the Koh-i-Noor if it had sustained the smallest possible damage. As the operation on the Mountain of Light is to be a work of several months, we shall, of course, be favoured with a regular series of bulletins, but we hope we shall not be stigmatised as brutes wholly insensible to the beauties of the Koh-i-Noor, if we admit that we shall hear with more pleasure of the restoration of Mr. Garrard's leg, than of the favourable progress of the diamond."

Some few years later the "Sancy," another of the world's great diamonds was sold through Messrs.

Garrard, who, throughout the whole of the nineteenth century, did something more than hold their own. In 1848 Mr. James Garrard was Prime Warden of the Goldsmiths, and the same honour came to him again in the year of the Great Exhibition, when the high merits of the various objects sent to Hyde Park by the great firm in the Haymarket excited universal admiration. In 1897 Mr. James Garrard's nephew, Mr. James Mortimer Garrard, held the Prime Wardenship of the "Mystery" of Goldsmiths, to which ancient guild allusion has already been made. Mr. Robert Garrard, the sole owner of the business in 1792, was Master of the Worshipful Company of Grocers, to which Sir Samuel Garrard, Lord Mayor of London in 1710, also belonged. Members of the firm have held the offices of Commissioners for the Abolition of the Duty on Silver, President of the Royal Warrant Holders' Association, and President of the Silver Trade Pension Society. On the Garrard's as Crown Jewellers devolves not only the duty of general supervision, but material responsibility for the condition and safety of the Regalia when required for use at any public ceremonial, as well as for the maintenance and security of the settings and mounting of all our great national treasures.

Amongst the commands which the Crimean War brought to the Crown Jewellers in the Haymarket was one for the jewelled pendant, designed by the Prince Consort, which Queen Victoria presented, in 1855, to Miss Florence Nightingale "as a mark of esteem and gratitude." The jewel is formed of St. George's Cross in rub'y red enamel, on a white field—representing England. This is encircled by a black band, typifying the office of Charity, on which is inscribed a golden legend, "Blessed are the merciful." The source of the gift is denoted by the letters "V.R." surmounted by a crown in diamonds, impressed upon the centre of the St. George's Cross, from which also rays of gold emanating upon the field of white enamel are supposed to represent the glory of England. Wide-spreading branches of palm, in bright green enamel, tipped with gold, form a framework for the shield, their stems at the bottom being banded with a ribbon of blue enamel (the colour of the ribbon for the Crimean medal), on which, in golden letters, is inscribed "Crimea." At the top of the shield, between the palm branches, and connecting the whole, three brilliant stars of diamonds illustrate the idea of the light of Heaven shed upon the labours of Mercy, Peace and Charity, in connection with the glory of a nation. On the back of this royal jewel

is an inscription on a golden tablet, written by her Majesty, recording it to be a gift and testimonial in memory of services rendered to her brave army by Miss Nightingale. The jewel is about three inches in depth by two-and-a-half in width. It was to be worn, not as a brooch or ornament, but rather as the badge of an order.

In 1862 the Garrard's were commissioned to design and make the suite of diamonds and pearls which formed the gift of the City of London to Queen Alexandra on the occasion of her marriage, and thirty-one years after they manufactured a similar tribute of loyalty and affection for Queen Mary on her wedding King George V., then Duke of York.

Not only have the House of Garrard been long identified with the manufacture of Royal plate and regalia, and the making of the insignia of the various chivalric orders, but their connection with the world of sport dates back to the century of its foundation. Since then they have designed many hundreds of racing, yachting and boating trophies, including the Orange Cup, given by the late King of the Netherlands to be competed for at Ascot, the Ascot Cup, the Doncaster Cup and the Gordon-Bennett Mediterranean Yachting Trophy. The America Cup was purchased from Garrard's in 1848 by the first Marquis



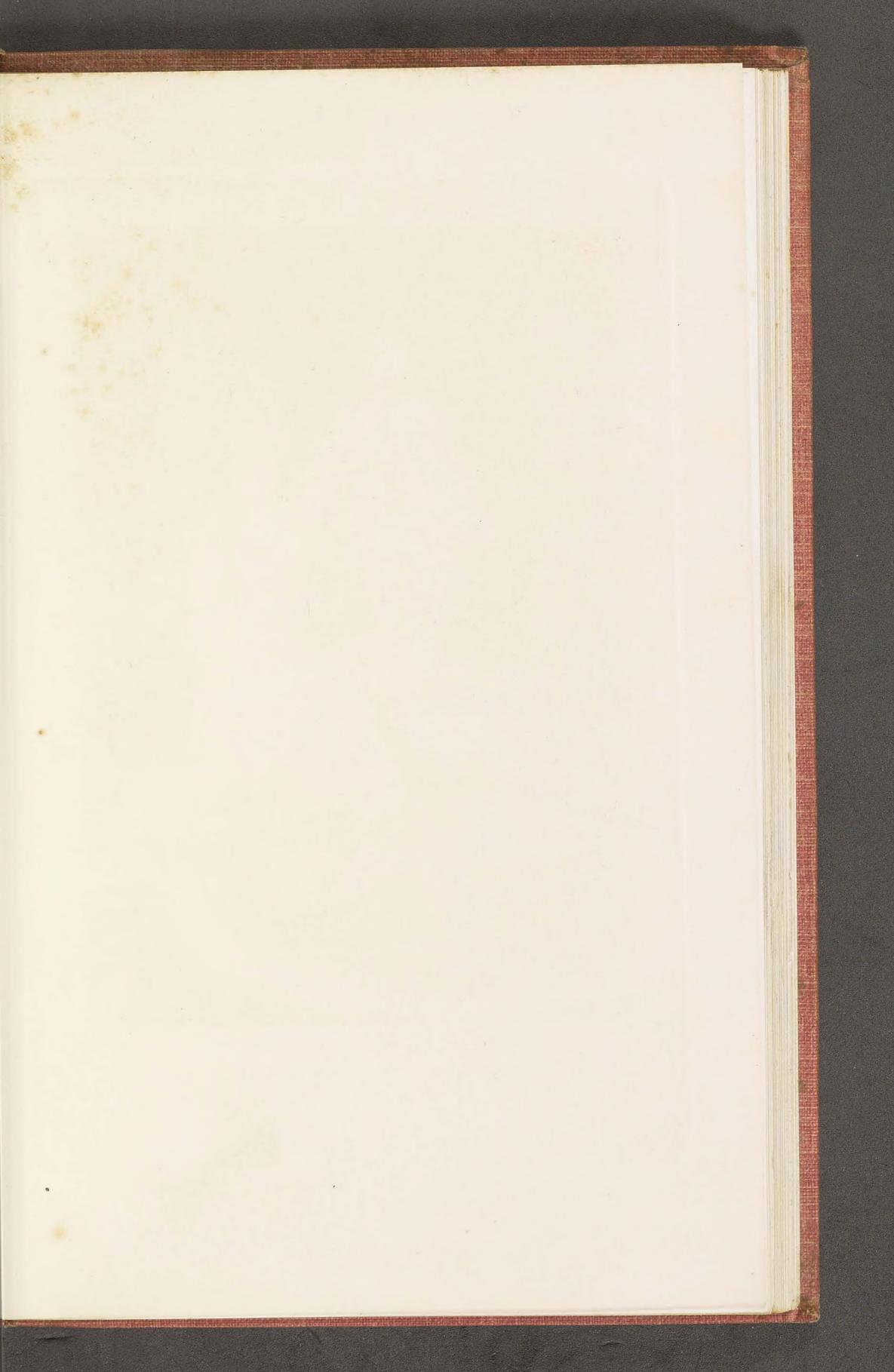


VIEW OF GARRARD'S AT 25, HAYMARKET IN JUNE, 1911.

of Anglesey, and by him presented to the Royal Yacht Squadron. At an exhibition recently held in London some of the most notable of the racing trophies made by the House of Garrard were lent by their present owners. These comprised the beautiful ewer won by St. Simon in 1884.

In 1888 the late King Edward VII. and Queen Alexandra celebrated their silver wedding. Many costly presents were supplied by the Crown Jewellers, the most important of them all was the diamond tiara, the gift of the peeresses of the United Kingdom, which was well chosen by Maria, Marchioness of Aylesbury, the Marchioness of Salisbury, Countess Spencer and the Countess of Cork. By the express wish of the Queen (then Princess of Wales) the shape of a Russian peasant head-dress was adopted. A somewhat amusing incident occurred as to the order in which the signatures of the donors were to appear. The question of who was to sign first presented obvious difficulties. The wedding in the following year of the Princess Royal and the Duke of Fife again occasioned much activity at 25, Haymarket, where the bridegroom selected the beautiful tiara with a row of swinging drops, which is always greatly admired. In 1893 took place the marriage of King George V. and Queen Mary. Of the numerous costly

gifts which came from Garrard's the most remarkable were the pearl and diamond tiara from the girls of Great Britain, the three superb rows of pearls from the combined counties, and the pearl and diamond collar from the Corporation of London, which has already been alluded to. One of the partners in Garrard's, who has now accompanied the King and Queen to India in his official capacity of Crown Jeweller, superintended the conveyance of the whole of the wedding presents from White Lodge to Marlborough House, a task of no small difficulty at a time when the motor was still unknown. It was, however, satisfactorily accomplished in a private omnibus.





W. & D. Downey, F. R. A. S.

*King George V and Queen Mary
in their coronation robes June 1911.*

Chap. V.

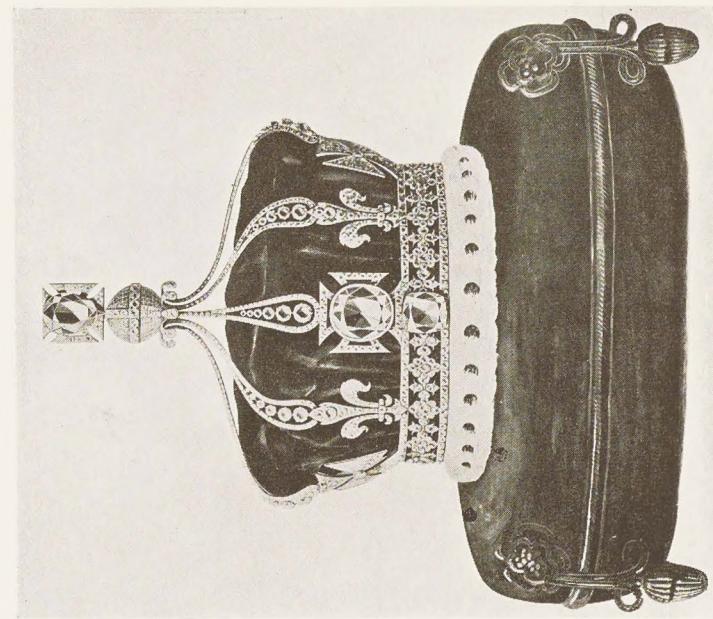
*The Garrard's at the
Coronation of Edward VII.
(1902) and George V.
(1911), the Investiture of
Edward Prince of Wales
(1911) and the Imperial
Delhi Durbar (1911).*



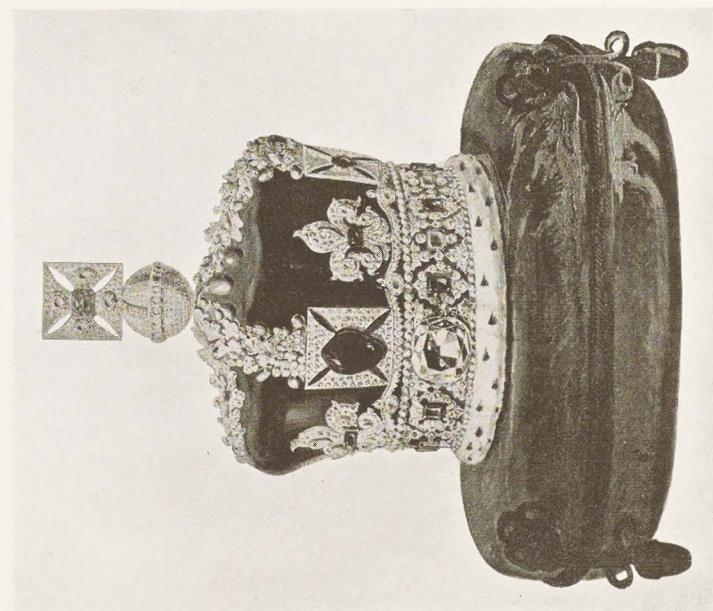
King George V and Queen Mary
in their coronation robes June 1911.

Chap. V.

*The Garrard's at the
Coronation of Edward VII.
(1902) and George V.
(1911), the Investiture of
Edward Prince of Wales
(1911) and the Imperial
Delhi Durbar (1911).*



HER MAJESTY'S CROWN.
DESIGNED AND MADE BY GARRARD'S, 1911.

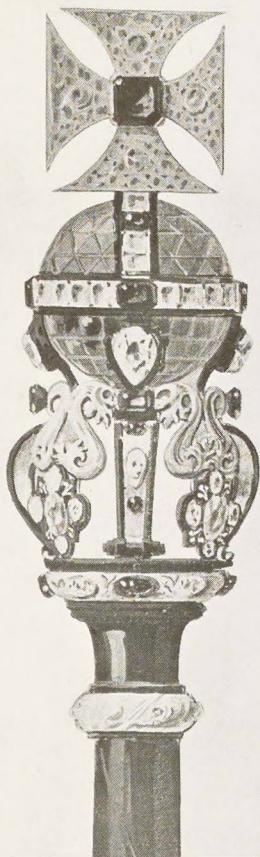


THE IMPERIAL STATE CROWN.
AS ARRANGED BY GARRARD'S, 1911.

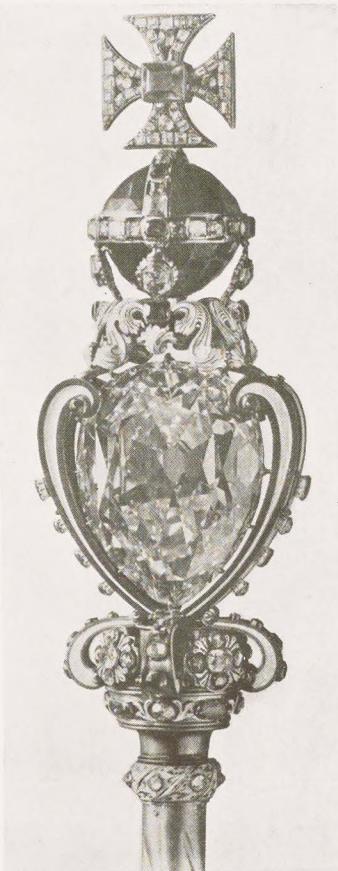


Y a felicitous coincidence nearly every Coronation year has marked an epoch in the annals of the House of Garrard. The year 1821, during which George IV. was crowned, was the centenary of the foundation of their business in the Haymarket. It is in the year of the Coronation of George V. that their new premises in Albemarle Street have been completed and inaugurated. For the Coronation of King Edward VII. and Queen Alexandra in August, 1902, Garrard's, in their official capacity of Crown Jewellers and Goldsmiths, carefully examined the whole of the regalia and plate which had not been used for more than sixty years, and then carried out the alterations that were necessary to adapt both the Crown known as St. Edward's and the Imperial State Crown to the requirements of his late Majesty. To them also was entrusted the task of preparing the "royal offerings," consisting of ingots of fine gold. The work done in 1902 was trifling as compared with that carried out in 1911, when all London foregathered in the historic home of the Garrard's in the Haymarket, now doomed to speedy disappearance, to see the Royal Crowns, as well as the Sceptre of the Empire, into which the Crown Jewellers had introduced portions of the

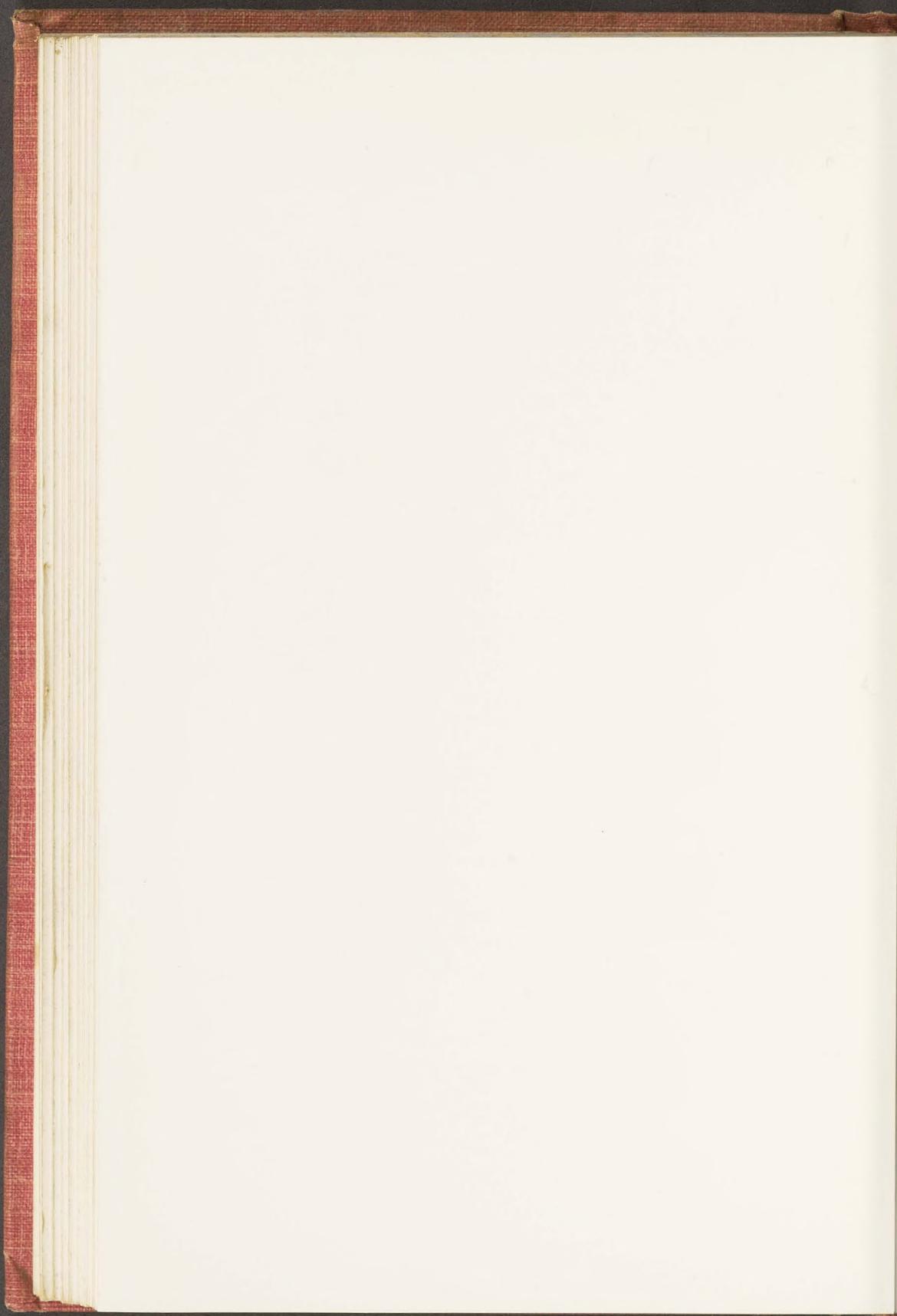
famous Cullinan diamond, henceforth to be known as the “Stars of Africa.” In the summer of 1911 public interest centred in the achievements of the House of Garrard even more than it did in 1852, when the venerable hero of Waterloo went to the Haymarket to place the Koh-i-Noor in position for cutting under the circumstances already described. It is safe to say that throughout the world’s history no monarch ever wore two such valuable gems as those which, on June 22nd, 1911, adorned the Crown and Sceptre of King George V. Portions of both the Crown and Sceptre were used at the crowning of Charles II. in 1661. When the introduction of one of the “Stars of Africa” into the Sceptre was decided on, the late King expressed a strong wish that no part of the original Sceptre should be removed. It was consequently necessary to find a space in the Sceptre for this great diamond of the phenomenal weight of $516\frac{1}{2}$ carats, while retaining uninjured the old-world character, distinctive workmanship, and original form and material of this venerable symbol of kingly power. The Crown Jewellers, after much consideration, at length contrived to overcome the difficulties which at first seemed almost insurmountable. A scheme was evolved and most dexterously carried out by which



SCEPTRE BEFORE ALTERATION
BY GARRARD'S.



SCEPTRE AFTER ALTERATION
BY GARRARD'S.



these marvellous stones not only (when the occasion requires it) form part of the Imperial Crown and Sceptre, but can be worn by the Queen at the great ceremonies of State. In its former state the Sceptre (as shown in the accompanying illustration) had below the orb a certain amount of delicate scroll work. This appears in its new form, but instead of being vertical, as it was in 1902, it is now placed horizontally, forming the ornamentation which surrounds the larger "Star of Africa." The diamond is held firm by two screws, dexterously hidden behind the rubies of the scroll work.

The Imperial State Crown was made originally for the Coronation of Queen Victoria in 1838, but many of the gems used in its construction were taken from the diadems used by other British Sovereigns. As now arranged by the Crown Jewellers it consists of a circlet of open-work in silver, bordered with rows of fine Oriental pearls, with the oblong "Star of Africa," weighing $309\frac{1}{16}$ carats, in the centre, in place of the large sapphire from the Crown of Charles II., which was bequeathed to George III. by Cardinal York, and which now occupies the same position on the reverse side, formerly occupied by a smaller sapphire. The remainder of the circlet consists of emeralds and diamond cluster ornaments,

alternating with sapphire collets with large brilliants above and below. The diamond trefoils between the ornaments are also richly set with diamonds. Immediately over the rim the festoons of diamonds are held between the larger ornaments by sapphires ; these festoons carry four crosses-patée and four fleurs-de-lis ; the crosses-patée have each an emerald centre, with the exception of that in the front of the Crown, which carries the large spinel ruby measuring about $1\frac{3}{4}$ inches in length ; this is uncut, and is highly polished on what is probably its natural surface. From its irregular outline, its position is easily recognisable in the older State Crowns, where it has always occupied the place of honour. It is pierced in Oriental style, and the head of the piercing is filled with a supplementary ruby set in gold. In 1367, Don Pedro, King of Castile, murdered the King of Granada for the sake of his jewels, of which this stone formed a part, and Don Pedro is said to have presented it to Edward, the Black Prince, after the Battle of Najera, near Vittoria, in the same year. Subsequently, Henry V. wore it in his Crown at Agincourt in 1415, when it is recorded the protection the Crown afforded him saved His Majesty's life from the attack of the Duc d'Alençon.

In the centre of each of the fleurs-de-lis is a ruby,

and the diamonds in the rest of the ornaments are rose-cut. A pearl rests on the upper corners of each of the crosses-patée, from which rises an arch of oak leaves and acorns. This feature in the decoration of the Crown doubtless relates to the preservation of Charles II. in the oak at Boscobel on September 6th, 1651, one of the most dramatic and romantic incidents of English history, often spoken of as the "Royal Miracle," and still the subject of considerable interest, although the annual service of thanksgiving on "Oak Apple Day" has now disappeared from the Prayer Book.

These emblems are all set with a collection of diamonds of various sizes and cutting, some being brilliant, others rose and table-cut, drop-shaped pearls forming the acorns. Four large egg-shape pearls are pendant from the intersection of the arches above, and from the centre the mound with a cross-patée above surmounts the Crown. The mound is thickly studded with brilliants, with the exception of the encircling girdle and the arch which crosses over it, these being set with large rose diamonds. The large sapphire in the centre of the cross-patée is said to have been originally in the ring of Edward the Confessor, and was buried with him in his shrine at Westminster; according to tradition, it gives the

owner the peculiar virtue of curing cramp. It was probably re-cut in its present form in Charles II.'s time.

The outer lines of the arms of the Cross and the remaining spaces are composed of diamonds of various sizes. The Crown placed upon the head of King George on June 22nd, 1911, not unappropriately contained examples of every form of diamond cutting in vogue during exactly two-and-a-half centuries.

Following the precedent of all Coronations since the Restoration, the Crown for the Queen has been specially designed and made by Garrard's. Diamonds alone appear in it, and in the beauty of its outline, the splendour of its jewels and the perfection of its craftsmanship, it surpasses any ever used before in the Sacring of the British Sovereign's august Consort. The circlet is composed of a band of diamonds, upon which are set alternately clusters of these stones suggesting the conventional rose in form, and small square crosse, each composed of four fine oval-shaped stones. Above these is another band of diamonds corresponding in size with that resting upon the ermine of the cap.

According to the well-defined heraldic rules of the Queen's Crown, there are upon this, alternately,

four crosses-patées and four fleurs-de-lis, and from them spring the eight arches, also distinctive of such a Crown. These arches rise from their bases in two parts, between which are set six diamonds of graduated size, increasing downwards, the effect being that of beautiful drop ornaments. Above these, the arches unite and are carried upwards in an exceedingly beautiful curve turning again slightly outwards to be met by the orb or mound, which is a blaze of the finest brilliants in what is technically called pavé setting. Above these again is a large cross-patée, also dazzling in radiancy.

In the centre of the cross over the brow is set the Koh-i-Noor, perhaps the most historic jewel in the world. Its story has been described as “one long romance of five centuries,” from the time it was among the treasures of Aurunzeb, until Lord Dalhousie, Viceroy of India, presented it to Queen Victoria in 1849.

It was shown in the Great Exhibition of 1851, where it was the centre of the greatest interest. But to expert eyes it was obvious that the Eastern cutting had not done it justice, and Sir David Brewster was consulted by the Prince Consort as to what should be done to re-cut it to the best advantage. Messrs. Garrard, the Crown Jewellers,

were called in to advise, and the manner in which the re-cutting was carried out under their personal direction in the autumn of 1852 has already been related.

Round the Koh-i-Noor, prior to the days when it became the object of warfare and of the most complex efforts of Eastern diplomacy to obtain it, there is a mass of legend and tradition. Out of its long past, however, there loom two well accredited beliefs, and the first of these it may well be hoped will be maintained, for it is said never to have brought ill-fortune to any woman who has worn it, whatever malign influences it may have exercised in regard to men. Hence, may its radiancy foreshadow all brightness and happiness to its present august wearer. The second is "That who holds the Koh-i-Noor holds India." That, it is pleasant to know, is already assured. From the time that the Queen—"the first Princess of Wales to set foot on Indian shores," as the King said in the reply to the first address presented to him on their visit in 1905—her Majesty has held all hearts there, and her kindly and sympathetic speech, saying that one of the objects of her tour was to see "as much as possible of my Indian sisters, for I believe that the more I see of the reality of your lives, the more I shall admire and esteem the

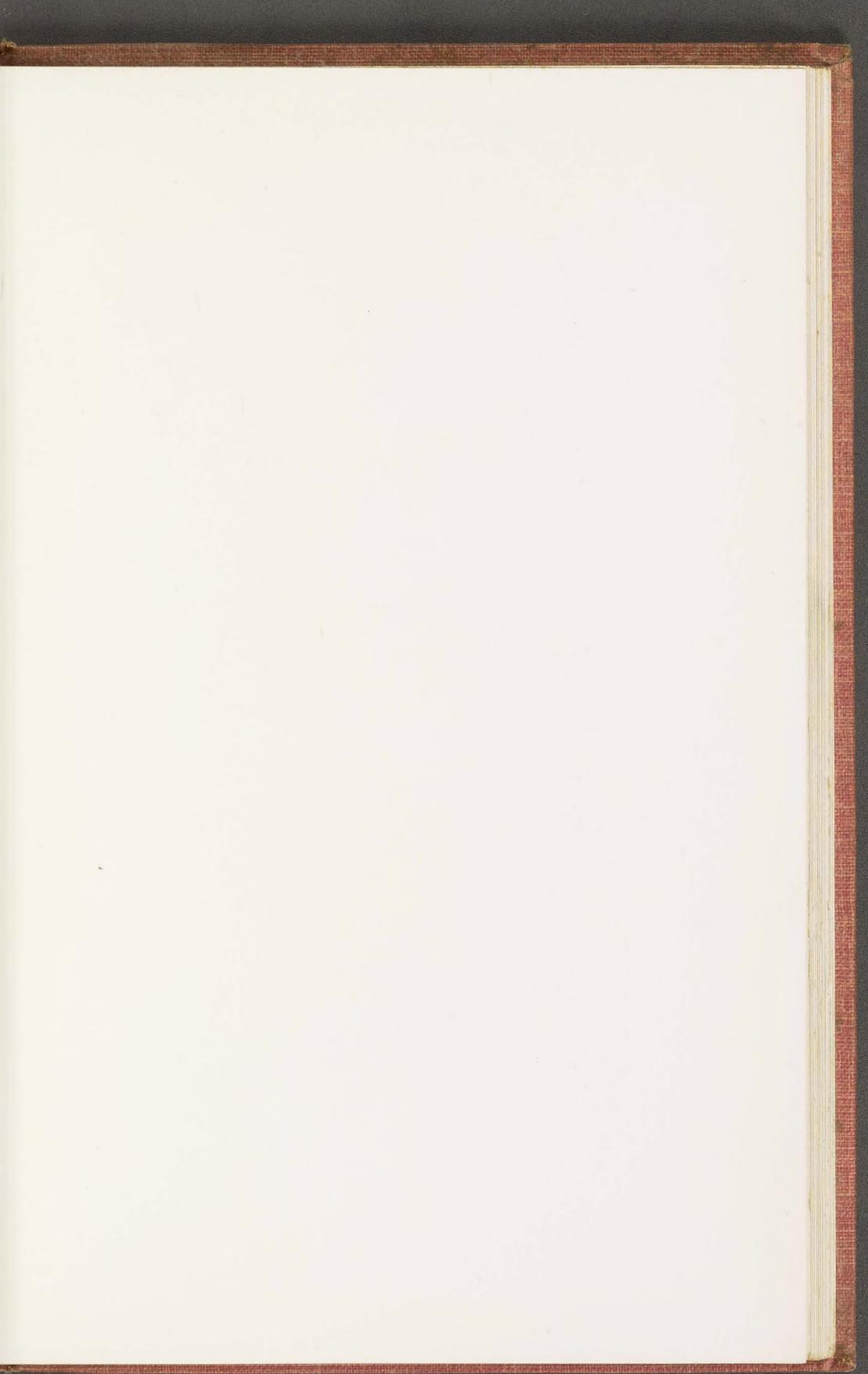
high qualities for which the Indian woman is renowned," showed as nothing else could have done the spirit in which she came to the East seven years since, and in which she re-visits it in the year of her Coronation.

The splendid brilliancy of the "Mountain of Light" is then carried upwards and downwards by two of the Lesser Stars of Africa, and their employment in this position imparts a magnificence altogether unique to the Queen's Crown. The pendeloque stone weighing 92 carats appears in the Cross surmounting the Orb in an invisible setting that allows its perfect lustre full play. The outlines of the cross have been most cleverly adapted to show it to its fullest advantage, and the square brilliant weighing 62 carats is in front of the circlet beneath the Koh-i-Noor, and this direct line of magnificent jewels has an arresting and compelling sense of splendour that no crown has ever shown before.

Thus does the Queen's Crown unite the age-long history of India with that of the youngest of the new nations. It remains only to be added that the Crown is a triumph of the English jeweller's craft. None but British hands have touched it, and it stands as a proof of the perfection to which modern

skill in this direction has attained. Lightness was of course a paramount object to achieve, as it was destined to remain upon the brow of its august wearer from the time that the Archbishop of Canterbury has placed it upon the Queen's head until Buckingham Palace was reached. How successful have been these efforts may be judged from the fact that the Crown, including its cap of the same beautiful violet velvet as the train worn by the Queen and its edging of heraldic miniver, weighs under nineteen ounces. The Crown Jewellers have achieved this result by the extreme delicacy of the setting, which indeed, may be described as practically invisible, so fine is the framework which holds this array of lovely diamonds, whose lambent purity makes a Crown in every respect worthy of the Sacring of the Queen.

It was to the House of Garrard that the Marys of the Empire went for that portion of their Coronation Gift to Queen Mary, which was represented by the insignia of the Garter, of which most noble order the Queen Consort and the Queen Mother are the only ladies. In this important matter the Crown Jewellers had one more almost unique opportunity of displaying at once their skill and taste. The following description of the Queen's Garter insignia





THE INSIGNIA OF THE GARTER OF HER MAJESTY THE QUEEN, MADE BY GARRARD'S, 1911.

(of which an illustration is given) certainly deserves record. The first of the objects which compose it is (1) *The Garter*, of blue-ribbed silk, edged with borders of brilliants, bearing the motto, "Honi soit qui mal y pense," in brilliants, the buckle and pin of larger brilliants, while the Garter terminates in a floral design with a single drop brilliant forming a pendant. Then come (2) *The Badge*, a most beautiful work of art, the centre being a finely carved sardonyx cameo of St. George and the Dragon, round which is the motto of the Order in diamonds ; this is encircled by a border of large brilliants. Surmounting the Badge is a floral design in large brilliants, terminating in a ring of diamonds into which fits a loop of bold design attaching the blue silk ribbon to the badge itself. (3) *The Star* of eight points is a blaze of diamonds ; in the centre is the plain Cross of St. George in specially cut rubies, encircled by the motto of the Order in diamonds, on a royal blue enamelled garter ; this is again surrounded by a circlet of fine diamonds. (4) *A Shoulder Brooch*, composed of a double row of fine brilliants, five in each row, is used to secure the ribbon to the dress. The whole is fitted in a case bearing a gold plate with the following inscription :

Presented to
HER MAJESTY QUEEN MARY,
In Loyal Homage
FROM THE MARYS OF THE EMPIRE,
As a Coronation Gift.

June 22nd, 1911.

The Executive Committee for carrying out the
"Gift of the Marys" to Queen Mary consisted of :

THE LADY MARY TREFUSIS, Porthgidden,
Devoran, Cornwall.

MISS MARY GRIMES, 43, Bessborough Gardens,
S.W.

MISS MARY CODRINGTON (*Hon. Sec. for England*),
110, Eaton Square, S.W.

MISS MARY GILMOUR (*Hon. Sec. for Scotland*),
The Inch, Liberton, Midlothian.

THE LADY MARY DAWSON (*Hon. Sec. for Ireland*),
Dartrey, Co. Monaghan.

THE HON. MARY TREFUSIS, 40A, Connaught
Street, W.

MRS. ARTHUR BURTON, 6, Leonard Place, Ken-
sington, W.

MISS MARY HANCOCK, 10, Upper Chadwell Street,
Myddelton Square, E.C.

The County Representatives were :

ENGLAND (41).

BEDFORD.—The Duchess of Bedford, Woburn
Abbey, Bedford.

BERKS.—Miss Marie Keppel, Grove Lodge,
Bracknell.

BUCKS.—The Hon. Lady Egerton, Chiltern
House, Thame.

CAMBRIDGE.—The Hon. Mary Agar-Robartes,
Wimpole Hall, Royston.

CHESHIRE.—Lady Shakerley, Somerford Park,
Congleton.

CORNWALL.—The Lady Mary Trefusis, Porth-
gwidden, Devoran.

CUMBERLAND.—Mrs. James Lowther, Hutton
John, Penrith.

DERBY.—The Hon. Mrs. Jervis, Quarndon Hall,
Derby.

DEVON.—Mrs. Scott Browne, Buckland Filleigh,
Highampton, N. Devon.

DORSET.—Mrs. Balfour, Kingston House, Dor-
chester.

DURHAM.—Mrs. Hylton Jolliffe, Newbus Grange,
Nr. Darlington.

ESSEX.—Mrs. Egerton Green, 35, Eccleston Square, S.W.

GLoucester.—Miss Mary Ackers, Huntley Manor, Gloucester.

HANTS.—Miss Mary Sloane Stanley, Shirrel House, Shedfield, Botley.

HEREFORD.—The Lady Bateman, Shobdon Court, Shobdon.

HERTFORD.—Miss Grenfeld, The Hall, Welwyn.

HUNTINGDON.—Miss Mary Montagu, 43, Rutland Gate, S.W.

KENT.—The Hon. Mrs. Bell, Oswalds, Bishopsbourne, Canterbury.

LANCASHIRE.—Mary, Lady Gerrard, Garswood, Warrington.

LEICESTER.—The Viscountess Curzon, Gopsall, Atherstone.

LINCOLN.—The Lady Maria Welby, Denton Manor, Grantham.

MIDDLESEX.—Miss Mary Stirling, Hampton Court Palace.

MONMOUTH.—Mrs. Jesty Williams, Brynderwyn, Newport.

NORFOLK.—Mrs. Geoffrey Buxton, Dunston Hall, Norwich.

NORTHAMPTON.—Miss Wickham, Banwell Castle, Oundle.

NORTHUMBERLAND.—Mrs. J. H. Ridley, Low Park End, Wark-on-Tyne.

NOTTINGHAM.—Miss M. Alethea Brown, South Collingham, Newark-on-Trent.

OXFORD.—The Lady Saye and Sele, Old Southcote Lodge, Nr. Reading.

RUTLAND.—The Countess of Gainsborough, Exton Park, Oakham.

SALOP.—Lady Smythe, Acton Burnell Park, Shrewsbury.

SOMERSET.—The Countess Waldegrave, Chewton Priory, Bath.

STAFFORD.—The Countess of Dartmouth, Patshull House, Wolverhampton.

SUFFOLK.—The Marchioness of Graham, Easton Park, Wickham Market.

SURREY.—Miss Ricardo, Bramley Park, Guildford.

SUSSEX.—The Lady Edmund Talbot, 1, Buckingham Palace Gardens, S.W.

WARWICK.—The Lady Mary Fielding, Newnham Paddox, Lutterworth.

WESTMORELAND.—Miss Mary Cropper, Tolson Hall, Kendal.

WILTS.—Mrs. Walter Shaw Stewart, Hays,
Shaftesbury.

WORCESTER.—The Viscountess Cobham, Hagley
Hall, Stourbridge.

YORKSHIRE.—Miss Mary Egerton, The Cliff,
Terrington, Yorks; and Lady Mary Fitz-
William, Wiganthorpe, York.

ISLE OF MAN.—Miss Mary Thellusson, Grove
Hall, Knottingley.

WALES (9).

ANGLESEY.—Miss Mary Williams, Llanrhyladd
Rectory, The Valley, Anglesey.

BRECON.—Mrs. Gwyn Holford, Buchland, Bwlch,
S.O., Brecknockshire.

CARNARVON.—Mrs. Greaves, Glangwna, Car-
narvon.

DENBIGH.—Mrs. Cornwallis West, Ruthin Castle.

FLINTS.—Mrs. H. Drew, Hawarden, Chester.

GLAMORGAN.—The Lady Aberdare, Duffryn,
Mountain Ash, S. Wales.

MERIONETH.—Mrs. Charles Owen, Hengwrtucha,
Dolgelly, N. Wales.

MONTGOMERY.—Mrs. A. Williams Wynn, Coed-y-maen, Welshpool.

RADNOR.—Miss Mary Sladen, Rhydoldog, Rhayader.

SCOTLAND (32).

ABERDEENSHIRE.—The Lady Mary Leith, Petmathen, Oyne.

ARGYLL.—Miss Mary Campbell, Inverawe, Taynuilt.

ARRAN.—The Marchioness of Graham, Brodick, Isle of Arran.

AYR.—Mrs. Blair, Blair, Dalry.

BANFF.—Lady Macpherson Grant, Ballindalloch Castle, Ballindalloch.

BERWICK.—Miss Mary Gilmour, 5, Belgrave Place, London, S.W.

BUTE AND CUMBRAE.—The Marchioness of Bute, Mount Stuart, Rothesay.

CAITHNESS.—Mrs. Alexander Rae, Stafford Place, Wick.

CLACKMANNAN.—Miss Mary Dobie, Dollarbeg, Dollar.

DUMBARTON.—Miss Mary Colquhoun, Rossdhu, Luss.

DUMFRIES.—Miss Carthew Yorstoun, East Tinwald, Lochnaben.

EDINBURGH.—Mrs. R. Arbuthnot, Edradour, North Berwick.

ELGIN OR MORAY.—Lady Macpherson Grant, Ballindalloch Castle, Ballindalloch.

FIFE.—Miss Anstruther Gray, Kilmany, by Cupar.

FORFAR.—The Countess of Dalhousie, Brechin Castle, Brechin.

HADDINGTON.—Mrs. Marrow, Belhaven Hill, Dunbar.

INVERNESS.—The Lady Mary Grant, Rothiemurchus, Aviemore.

KINCARDINE.—Lady Burnett, Crathes Castle, Crathes.

KINROSS.—Miss Maria Reid, Thomancan, Milnathort.

KIRKCUDBRIGHT.—Miss Mary Hutchinson, Hillowton, Castle Douglas.

LANARK.—The Lady Lamington, Lamington.

LEITH.—Mrs. Inglis, Bonnington Park House, Leith.

LINLITHGOW.—Mrs. Hope, Bridge Castle, Westfield.

MIDLOTHIAN.—The Hon. Mrs. Hope, Pinkie,
Musselburgh.

NAIRN.—Lady Macpherson Grant, Ballindalloch
Castle, Ballindalloch.

PEEBLES.—Lady Hay, Kerfield, Peebles.

PERTH.—Miss Speir, Culdees, Muthill.

RENFREW.—Lady Renshaw, Barochan, Houston.

ROXBURGH.—Miss Macmillan Scott, Pinnaclehill,
Kelso.

SHETLAND.—Mrs. Bruce, Sumburgh, Shetland.

STIRLING.—Mrs. Steel Maitland, Sauchieburn,
Stirling.

WIGTOWN.—Miss May Cunliffe, Walnut House
Wigston.

IRELAND (29).

ANTRIM.—Mrs. Ross, The Rectory, Portrush.

ARMAGH.—Miss Mary Boyle, Charlemont Place,
Armagh.

CARLOW.—Miss Pike, Kilnock, Tullow.

CAVAN.—Miss Clements, Ashfield Lodge, Coote-
hill.

CLARE.—Mrs. Greene, Ashfield, Ennis.

CORK.—The Countess of Listowel, Convamore,
Ballyhooly.

DONEGAL.—Mrs. Haslett, Carrownaffe, Moville.

DOWN.—The Lady Julian Mary Parr, Tullymore
Park, Bryansford.

DUBLIN.—Lady Nutting, St. Helen's, Booters-
town, S.O.

FERMANAGH.—The Lady Mary Corry, Castle
Coole, Enniskillen.

KERRY.—Mrs. Charles Crane, Killarney.

KILDARE.—The Hon. Mary Lawless, Lyons,
Hazlehatch.

KILKENNY.—Mrs. Potter, Castleview, Kilkenny.

KING'S CO.—Mrs. Drought, Lettybrook, Birr.

LIMERICK.—The Countess of Limerick, Dromore
Castle, Pallaskenry.

LONDONDERRY.—Mrs. Cooke, Boom Hall,
Londonderry.

LONGFORD.—The Lady Mary Dawson, Dartrey,
Co. Monaghan.

LOUTH.—Miss May Bellingham, Dunany, Dun-
leer.

MAYO.—The Lady Mary Dawson, Dartrey, Co.
Monaghan.

MONAGHAN.—The Hon. Mary Westenra, Ross-
more Park.

MEATH.—The Lady Mary Plunkett, Killeen
Castle, Dunsany.

QUEEN'S CO.—Miss Mary Coote, Ballyfin, Mount-
rath.

ROSCOMMON.—The Lady De Freyne, French
Park.

TIPPERARY.—Mrs. Church, Knockeegan, Clon-
mel.

TYRONE.—The Lady Mary Dawson, Dartrey,
Co. Monaghan.

WATERFORD.—The Hon. Mrs. De la Poer,
Gurteen le Poer, Kilsheelan.

WESTMEATH.—The Lady Mary Dawson, Dartrey,
Co. Monaghan.

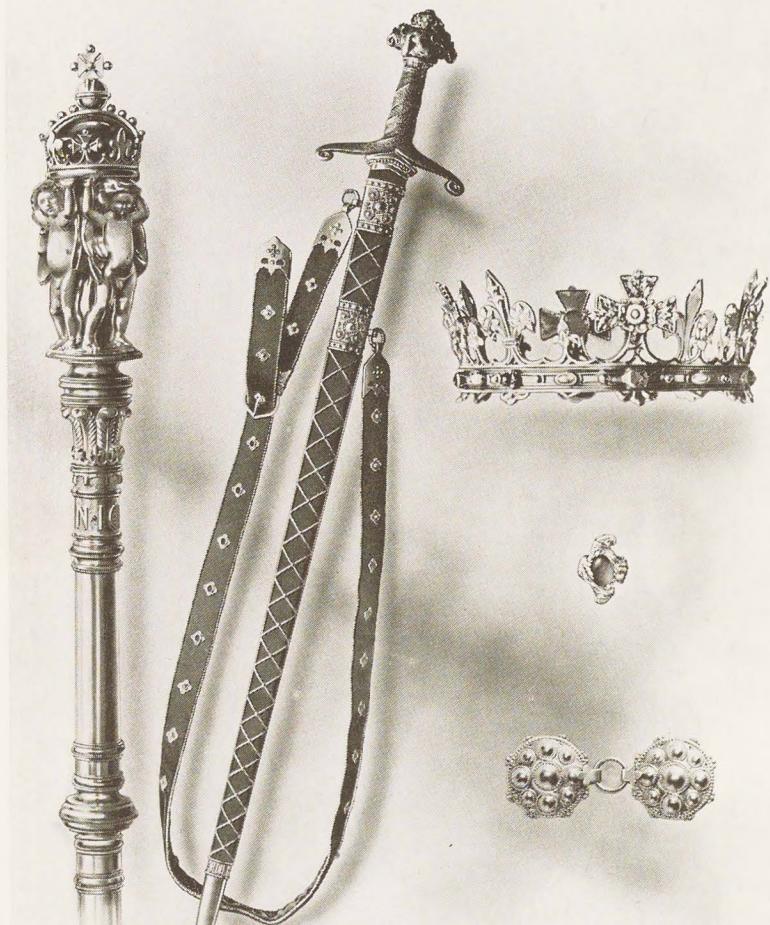
WEXFORD.—The Lady Mary Doyne, Ashford,
Gorey.

WICKLOW.—Miss Mary la Touche, Fairview,
Delgany.

In July, 1911, public interest throughout the Empire was directed to Carnarvon Castle, where the Prince of Wales was publicly invested amidst the acclamations of thousands with the insignia of his high rank and dignity. Centuries had elapsed since the heir to the British Crown had figured in a similar ceremonial. In this connection the House of Garrard can lay claim to another interesting coincidence. It was, as Frederick Prince of Wales, that the father of King George III. first gave, in 1749, a royal warrant to the jewellers and goldsmiths carrying on business in Panton Street, Haymarket, at the sign of the King's Arms. It was their successors who, in 1911, were called on to provide the beautiful and artistic insignia for his descendant in the sixth generation; and, like himself, a Prince of Wales.

Sir Goscombe John, R.A., has kindly supplied the writer with a description of the insignia, the designs for which were first submitted for approval to King George V. As the great Welsh artist points out, they were intended "to combine ancient tradition and symbolism, while indicating the present day significance of the office which the Heir to the Throne now holds." The whole of the gold used in the manufacture of the various pieces of the Regalia was obtained from the vicinity of





THE INSIGNIA OF THE REGALIA FOR THE INVESTITURE OF
H.R.H. THE PRINCE OF WALES, K.G., AT CARNARVON, JULY 13TH, 1911.

Carnarvon, and was for the most part provided by those interested in the Welsh mining industry.

The description of the Prince of Wales' official regalia, as given by the designer, is as follows :—

THE CHAPLET.

It consists of a circlet of gold, which is adorned with pearls and amethysts. Fixed upon the circlet at intervals are four crosses-patées, alternating with fleurs-de-lis of the orthodox pattern. The crosses-patées and the fleurs-de-lis are pierced, and within the outlines of the former run sprays of the Rose of England, and of the latter the Daffodil of Wales. The spaces between the crosses-patées and the fleurs-de-lis are filled with rosebud sprays. Some surprise may be felt at the use of the daffodil, but there is sufficient authority to justify its use as a national emblem.

THE VERGE.

The Verge, or Rod, which the Prince of Wales will carry measures two feet eight inches in length, and is about three-quarters of an inch in diameter at the foot, tapering gradually towards the head. In an

ancient chronicle it is spoken of as a “ golden Rod or Verge betokeninge his Gouernment.” It presents a much more artistic form than that carried by Prince Henry, son of James I., which was like nothing so much as a billiard cue. The head of the Verge is formed by three winged amorini, supporting the Prince’s Coronet, the idea embodied being that of Love supporting the Crown. The cap of the Coronet is formed of a large amethyst, that jewel being chosen for this and other portions of the Regalia in accordance with the colour scheme of purple of the Royal robes. Below the amorini is a design formed of the Prince’s badge of feathers, with the motto “ Ich Dien ” inscribed in bold letters underneath. Just where the hand will grasp the Verge is a small annulet, which forms a convenient point for holding. The tip of the Verge is formed by the Dragon of Wales, and below that the date MCMXI is given in Roman characters.

THE RING.

The Ring which the Prince will wear is of beautiful design, in keeping with the description given in an old record of the creation of a Prince of Wales of “ A Ringe of gold, to be put on the 3 finger of his left hand, whereby he declareth his mariage with Equitie

and Justice." It is made of gold, the design being that of two Welsh dragons interlaced, their heads and claws forming the setting for a beautiful large amethyst.

THE SWORD.

It was, almost from time immemorial, customary for the Princes of Wales to be presented with "a Sword with a Scabbard made of purple silk and gold," and the precedent was followed at the ceremony at Carnarvon. As His Royal Highness is "invested" and not "girded" with the weapon, it was worn "bend-wise," as the heralds say, or slung over the neck instead of being fastened round the waist. The hilt of the sword is five inches long, and the blade two feet seven-and-a-half inches. The great distinguishing feature of the pommel of the hilt are two Welsh dragons, grasping or supporting the Prince's Coronet, the design being symbolical of the dragons guarding the Crown, just as in the Verge there is Love supporting the Coronet. On a collar, just below the heads of the dragons, the Prince's motto "Ich Dien" appears. The grip of the hilt is formed by the interlacing scaly bodies of these heraldic beasts, and their curling tails make up the guard. The hilt, one may add, is of silver gilt. One side of the blade of the

sword—a beautiful specimen of polished steel—is adorned with the Prince's initial "E" surmounted by his Royal Highness's Coronet, the motto "Ich Dien" and the date MDCCCCXI in Roman characters. The other side of the blade bears the three-feather badge, with an inscription in Welsh: "Iorwerth Tywysog Cymru M.G." which, translated into English, is "Edward, Prince of Wales, Knight of the Garter." The scabbard and belt are made of purple velvet, corresponding with the colour of the robe, the former being wired in a reticulated pattern, and the latter ornamented with characteristic scrolls of traditional design. The scabbard is tipped with gold and bears the motto "Ich Dien."

THE CLASP.

The clasp by which the Prince's purple velvet robe is fastened in front is composed of two brooches of Welsh gold, of Celtic design, which are connected by a loop and chain. Each brooch is two inches in diameter and is circular in shape. Only metal—and no jewels whatever—has been employed in this part of the Regalia.

Chap. VI.

*The Origin and
Early History of
Albemarle and
Grafton Streets*





Christopher Monck, Second Duke of Albemarle.
1652-1688



THE historical associations of Albemarle and Grafton Streets, to a handsome Georgian building at the junction of which old-world thoroughfare the Garrard's have now migrated after a residence of one hundred and ninety years in the Haymarket, are of an exceptionally interesting character. The north-west corner of Albemarle Street is in a direct line with St. James's Street, the western boundary of the London *par excellence* of Hook's affection and imagination, and Grafton Street is virtually a continuation or extension of it.

In Elizabethan times the land now occupied by those streets formed part of the rural country bordering the road to Reading. It was not till quite a century later—June 13, 1664—that Lord Chancellor Clarendon obtained a grant of certain fields and gardens "abutting on the highway leading to Hyde Park," upon which he built a stately dwelling, surrounded by park-like grounds, but destined to bring misfortune to all who inhabited it, and before twenty years were over to become the site of several streets, that called Albemarle after the second name given to the former house, except that

Pepys and Evelyn have both preserved to posterity descriptions of Clarendon as follows:



Christopher Monck 2nd Duke of Albemarle.

1632-1688



THE historical associations of Albemarle and Grafton Streets, to a handsome Georgian building at the junction of which old-world thoroughfare the Garrard's have now migrated after a residence of one hundred and ninety years in the Haymarket, are of an exceptionally interesting character. The north-west corner of Albemarle Street is in a direct line with St. James's Street, the western boundary of the London *par excellence* of Hook's affection and imagination, and Grafton Street is virtually a continuation or extension of it.

In Elizabethan times the land now occupied by those streets formed part of the rural country bordering the road to Reading. It was not till quite a century later—June 13, 1664—that Lord Chancellor Clarendon obtained a grant of certain fields and gardens “abutting on the highway leading to Hyde Park,” upon which he built a stately dwelling, surrounded by park-like grounds, but destined to bring misfortune to all who inhabited it, and before twenty years were over to become the site of several streets, that called Albemarle, after the second name given to the unlucky house, amongst them.

Pepys and Evelyn have both bequeathed to posterity descriptions of Clarendon or Albemarle

House. The Earl of Clarendon in the year of the Great Fire was already the best hated man in England. A little later he was imprudent enough to buy a quantity of stone from the ruins of St. Paul's to use in the construction of the mansion by the side of “the road to Pickadilly Hall, facing the street leading to the King's Palace.” This was regarded as an omen of evil. He was accused, moreover, of trafficking with the Dutch and French about Dunkirk and Tangiers, and was even held responsible for the horrors of the Plague, and the barrenness of the Queen. While one ballad-monger sang :—

“ God will revenge, too, for the stones he took
From aged Paul's to make a nest of rooks ”

another chaunted :—

“ 'Twas our Hydes of land, 'tis now land of Hydes ”

or :—

“ Fix'd on an eccentric Basis
Here's Dunkirk Town and Tangier Hall,
The Queen's marriage, and all ;
The Dutchman's *Temp'rum Pacis.* ”

Samuel Pepys watched it building, and declared that it was “ without hyperboles, the best contrived the most useful, graceful and magnificent house in

THE
HISTORY
OF THE
REBELLION and CIVIL WARS
IN
ENGLAND,

Begun in the Year 1641.

With the preceding Paragenses and Actions, that contributed
therunto, and the happy End, and Conclusion thereof
by the KING's blessed RESTORATION, and
RETURN upon the 29th of May, in the Year 1660.

Written by the Right Honourable

EDWARD EARL OF CLARENDON,

Late Lord High Chancellor of England, Privy Councillor

in the Reigns of King Charles the First and the Second

XVI. Tercia. i. sic. Tercia.

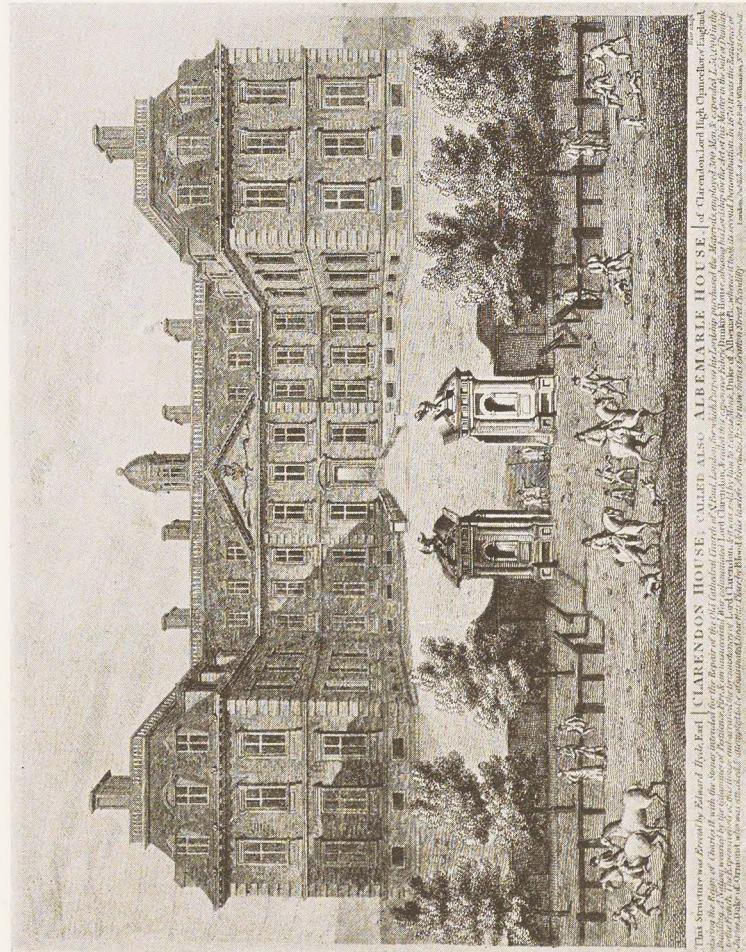
Ne quid Falsi dicere audiat, ne quid Verum audierit. Cicero.

VOLUME THE FIRST.



Edward Earl of CLARENDON, Lord High CHANCELLOR of ENGLAND, and CHANCELLOR of the Exchequer, in the Reigns of King Charles the First and the Second.

EDWARD HYDE, EARL OF CLARENDON, LORD CHANCELLOR OF ENGLAND, AND THE BUILDER OF CLARENDON HOUSE, THE SITE OF WHICH IS NOW OCCUPIED BY ALBEMARLE AND GRAFTON STREETS.



CLARENDON HOUSE, CALLED ALSO ALBEMARLE HOUSE, of Clarendon, Lord High Chancellor of England, was built by Edward Blore, and designed for the Brevier of the Stationers' Company, and for the Royal Society. It was situated in the Strand, between the Royal Exchange and Gresham Street, and was the residence of the Duke of Albemarle, afterwards Duke of Chandos, and of the Duke of Grafton. It was demolished in 1827, and the site is now occupied by the Royal Exchange Assurance Office. The Duke of Grafton, who was a brother of the Duke of Chandos, resided in a house in Grafton Street, which was also demolished in 1827.

CLARENDON HOUSE AND GARDENS ON THE SITE OF WHICH ALBEMARLE STREET AND GRAFTON STREET NOW STAND.

England, Audley End not excepted." The Grand Duke Cosmo III. visited it in 1669, and extols its splendour, as well as the advantages of its situation "in front of a wide street leading down to St. James's Palace," but at that time its builder and owner was an exile.

On November 29th, 1667, having resigned the Great Seal four months previously, he was compelled to quit the kingdom. A few nights before his flight to Calais, Evelyn had seen the old man sitting moodily in the garden of his newly finished abode, which was leased to the Duke of Ormonde in 1670. Four years later the house was sold to Christopher, second Duke of Albemarle (Dryden's "Brave Attael, with all his father's virtue graced"), who changed the name to his own, and whose portrait is now reproduced. Within ten years the second owner of "Dunkirk House" was a ruined man, and in 1688 died in Jamaica, whither he had gone to recruit his fortunes.

Sir Thomas Bond of Peckham, at the head of what would now be called a syndicate, had purchased Albemarle House five years before for the sum of £35,000, and realized a larger sum than that from the sale of the old materials. In his journal of June 19th, 1683, John Evelyn writes:—

“ I returned to town in a coach with the Earl of Clarendon ; when passing by the glorious palace of his father, built but a few years before, which they were now demolishing, being sold to certain undertakers, I turned my head the contrary way till the coach had gone past it, lest I might have occasion of speaking of it ; which must needs have grieved him, that in so short a time their pomp was fallen.”

The four streets first built on the site of Albemarle House were called Dover Street, Albemarle Street, Bond Street, and Stafford Street. Grafton Street, at the northern end of the three first-named thoroughfares, was not laid out till nearly a century later.

In 1708 Albemarle Street was spoken of by Hatton as “a street of excellent new buildings, inhabited by persons of quality, between the fields and Portugal Street, right against the north-west end of St. James’s Street. Four years later Sir William Wyndham and his family narrowly escaped death from the fire which utterly destroyed his new house in Albemarle Street, where, in 1717, George II., then Prince of Wales, held his court in the mansion of the Earl of Grantham, the Princess’s Chamberlain, until he purchased Leicester House, called by Pennant

“ that pouting place of our princes.”* Bishop Berkeley lodged at the house of Fox, an Albemarle Street apothecary, and in this street also Dr. Richard Meade kept his splendid collection of drawings by Italian painters, now in the Royal Library at Windsor. It was to Albemarle Street that the Marquis of Harlington brought his bride in 1748, and here Gibbon visited the diminutive Duc de Nivernais in 1763, in which year Lord Waldegrave died in Arlington Street, on the very day of Lord Bute’s resignation. In the course of a few months the Coterie Club was opened by one Wildman in Lord Waldegrave’s empty house, and soon gave much uneasiness to the Ministerials at the Cocoa Tree.

Zoffany had a house in Albemarle Street in 1780, and about this time Charles James Fox had lodgings there, “ on the left hand, a little way up as you go from St. James’s Street.” Horace Walpole came to Albemarle Street to see Zoffany’s “ delightful piece of Wilkes, looking—no, squinting—at his daughter. A caricature of the Devil acknowledging Miss Sin in Milton.”

In Rocque’s map of 1746 the ends of both sides of Albemarle Street are shown as occupied by gardens.

* See note, chap. I., page 25.

The site of Grafton Street, formerly known as Ducking Bond Row, is now described as Evans Row. It evidently still maintained its semi-rural character.

Many changes had taken place before the issue of Horwood's Map half a century later. Grafton Street had now replaced Evans Row, and the gardens at the north-east end of Albemarle Street were covered by the houses numbered 21, 22 and 23. On the opposite side of the street one notes the presence of 17, Grafton Street, but by the side of it is either an unfinished house, or the garden of No. 24, Albemarle Street.

According to Boyle's "Fashionable Court Guide" of 1792, the following well-known personages were at that time living in Albemarle Street, viz., Sir Joshua Vanneck at No. 6, Lord Monson and the Prince de Castelcicalla at No. 7, the Neapolitan Ambassador at No. 12, Messrs. James and William Adam, the architects, at No. 13, the Margrave of Anspach at 23, Lord Sheffield at 24, and Dr. Halifax at 34.

In 1814 Louis XVIII. held a formal levee and the Duchesse d'Angouleme a drawing room at Grillion's Hotel (No. 7), where Madame d'Arblay was amongst those introduced. It was here that he

invested the Prince Regent with the order of the Saint Esprit. The Grillion Club, whose Wednesday's dinners took place there, dates from the year of Trafalgar.

It was in 1812 that John Murray moved from the "Sign of the Ship" in Fleet Street to 50, Albemarle Street, where his house soon became an art-museum, and the rendezvous of all the foremost literary men of the day. Byron, who is said to have composed the *Corsair* while walking up and down the street, speaks of "Murray's four o'clock visitors," and the lines:—

"Strahan, Tonson, Lintot of the times,
Patron and Publisher of rhymes,
For the bard up Pindus climbs
My Murray"

are not forgotten. When the poet published his *Hours of Idleness* he was staying at Dorant's Hotel (No. 26), and the once famous "Clarendon," with its handsome garden, occupied the sites of Nos. 19 and 20. It was here the Johnson Club celebrated its centenary in 1864. The "Alfred" Club was founded in 1808 at No. 23, exactly opposite the new home of the House of Garrard. It was to this club the late Thomas Knox Holmes told the writer that he carried, in June, 1815, the news of the victory of Waterloo he had

obtained from the Rothschilds. The "Alfred" proved very popular with the clergy, and when Lord Alvanley, the wit, was asked if he was still a member, he replied, "Not exactly. I stood it as long as I could, but when the seventeenth bishop was proposed I gave in. I really could not enter the place without being put in mind of my catechism."

The "Royal Thames" has only just left Albemarle Street for Piccadilly. The two Georgian tenements, Nos. 43 and 44, now occupied by the Junior Conservative Club, were, according to the 1792 edition of "Boyle," once the town houses of Mr. Gilbert Ironside and Mr. J. J. Tufnell.

No. 20, next door to the old "Clarendon," has ever since 1800 formed the Royal Institution of Great Britain, the story of which would fill a volume, like that of John Murray's houses, Nos. 50 and 51, have already done. Leigh Hunt calls the "Institution," with its curious fluted façade, "one of the portals of the universe." It must also be remembered that in the course of the first half of the nineteenth century, the Earl of Bective (1800) and Sir James Mackintosh (1811) resided in turn at No. 26, while in 1829 Joseph Planta, the principal Librarian of the British Museum, and Sir Richard Blagden, the scientist, were living respectively at Nos. 25 and 26.

In 1810 Chevalier Brinkman, the Swedish Minister, inhabited No. 28.

As far back as 1767 the lease of 17, Grafton Street and 24, Albemarle Street was granted by the Corporation of London to Henry Arthur, Earl of Powis, who subsequently transferred his interest to the first Lord Suffield. In 1794, however, when Lord Sheffield was the tenant of No. 24, Albemarle Street, No. 17, Grafton Street was in the occupation of Mr. Charles Herries. This strangely shaped thoroughfare takes its name from Grafton House, at the south corner of Grafton and Bond Streets, where Charles James Fox dispensed much hospitality to Ambassadors and others while he was Foreign Secretary in 1783, and it seems that the Duke of Grafton was the first purchaser of the waste ground at the extremity of Albemarle and Dover Streets. In the nineteenth century it formed part of the Clarendon Hotel.

It was at Grafton House that Boswell, in his Corsican attire and carrying a letter from Pasquale Paoli, was solemnly introduced to Lord Chatham. Earl Howe, the much-loved "Black Dick" of two generations of British tars, lived and died in Grafton Street. In *Round About Piccadilly* Mr. H. B. Wheatley gives the number of his house as 3. In *London Past and Present* he states it to be 11. It was

here Benjamin Franklin came to discuss American affairs, while pretending to play chess with his host's sister.

William Scott, Lord Stowell, moved from No. 16 to No. 11 in 1813, when he married Lord Howe's daughter, the Dowager Marchioness of Sligo, which fact makes it probable that No. 11 is the correct number of the abode of the great hero of the "Glorious First of June." In the *Life of Lord Eldon* a good story is told of his brother. As was the custom in those days, Lady Sligo's door bore a brass plate with her name on it. One of these Georgian plates can still be seen on Lord Powys's house in Berkeley Square. Sir William Scott modestly added a second plate beneath it bearing his name. When Mr. Jekyll came to offer his congratulations, he said, jokingly, that he was sorry to see his host had "knocked under." The astute Admiralty Judge said nothing at the time, but quietly changed the position of the plates. When he next saw the satirical Master in Chancery he observed that he no longer "knocked under." "No, Sir William," promptly replied Jekyll, "now you knock up."

Lord Cornwallis resided at No. 16, when he was appointed to negotiate the delusive Treaty of Amiens (1801). In 1796 Mrs. Fitzherbert lived at 24, George

Tierney, in 1808, resided at No. 20, where Southey's friend, Charles Wynn, died in 1850. Watson Taylor's last London house was in Grafton Street; Sir G. C. Lewis moved to No. 21 in 1844, and Lord Brougham rented No. 4 from 1839 down to the time of his death.

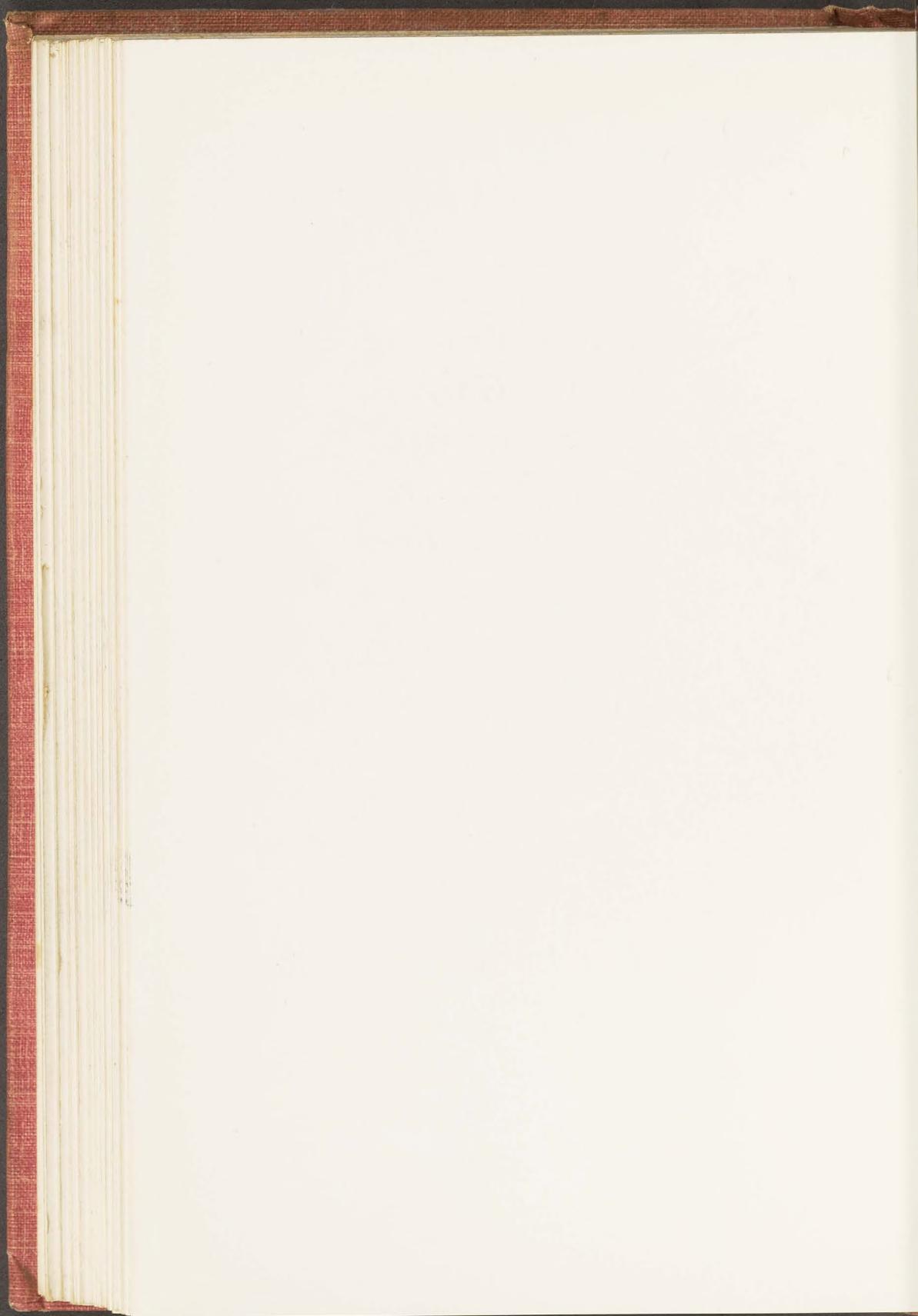
In 1792, according to "Boyle," the Duke of Hamilton resided at No. 1, Sir Thomas Rich at No. 2, Lord Howe at No. 3, the Earl of Radnor at No. 4, the Earl of Glencairn at No. 8, Lord Molesworth at No. 10, the Hon. Caroline Howe at No. 12, the Earl of Berkeley at No. 20, Mr. Thomas Scott at No. 21, and Lord William Russell at No. 23. No London street of its size probably ever afforded accommodation to so many people of rank as Grafton Street did towards the end of the eighteenth century.

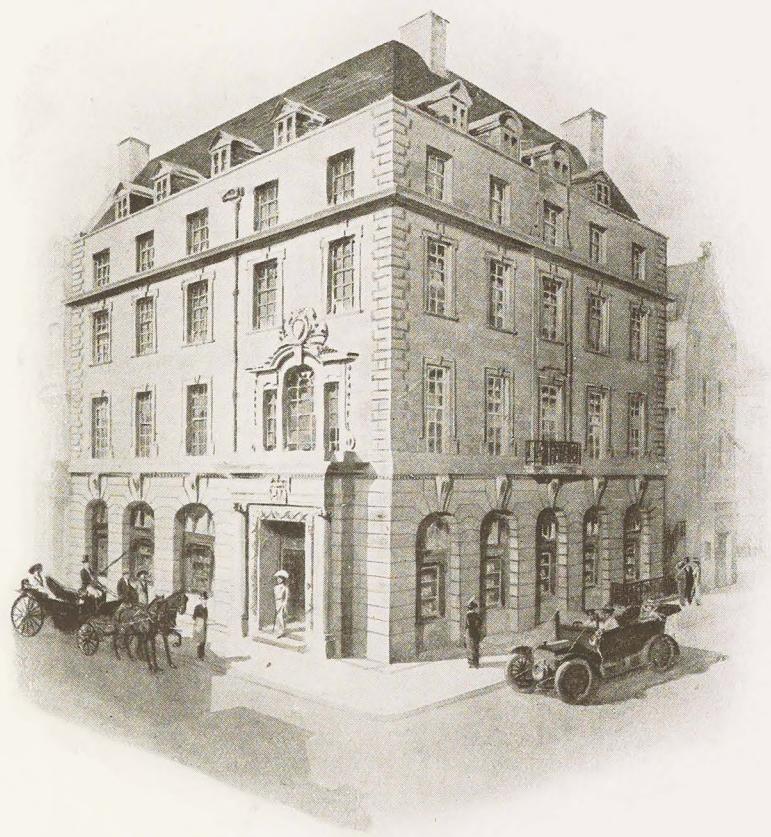
The numbering of Albemarle Street has greatly changed since the issue of Horwood's Map, but in Grafton Street it remains approximately the same, the numbers from 1 to 14 beginning at the northern side of Hay Hill (leading down to Berkeley Square) and ending at the junction with Bond Street, opposite the site once occupied by Grafton House. Mr. Bernard Quaritch has quite recently removed from 13, Piccadilly to 11, Grafton Street, almost exactly facing the corner formed by No. 17, Grafton Street and 24, Albemarle Street.

It is a happy coincidence that the move made by Literature westwards should be followed by that of Art, as exemplified in the finest productions of the “calling and mystery” of the Goldsmiths.

Chap. VII.

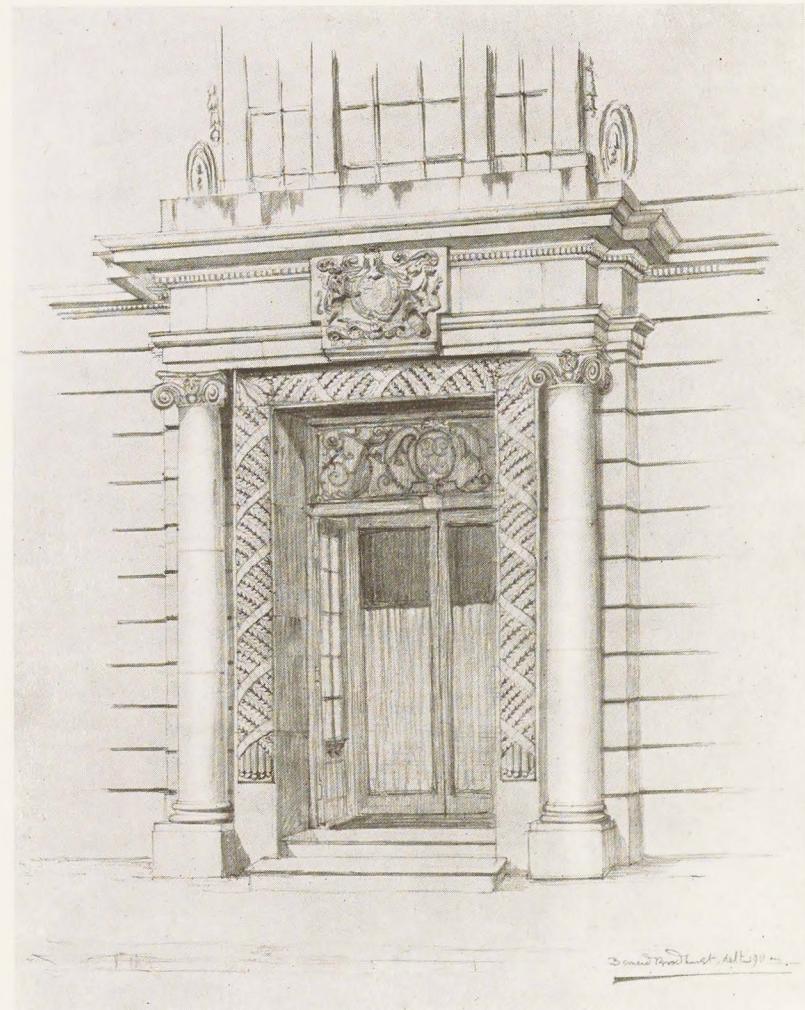
*The New Home of
the House of Garrard
at 24, Albemarle Street
and 17, Grafton Street,
and its Associations*





THE NEW GARRARD'S IN ALBEMARLE STREET.

(From a water-colour sketch.)



THE MAIN ENTRANCE TO GARRARD'S.
(From a Drawing by Mr. Bernard Penderel-Brodhurst.)

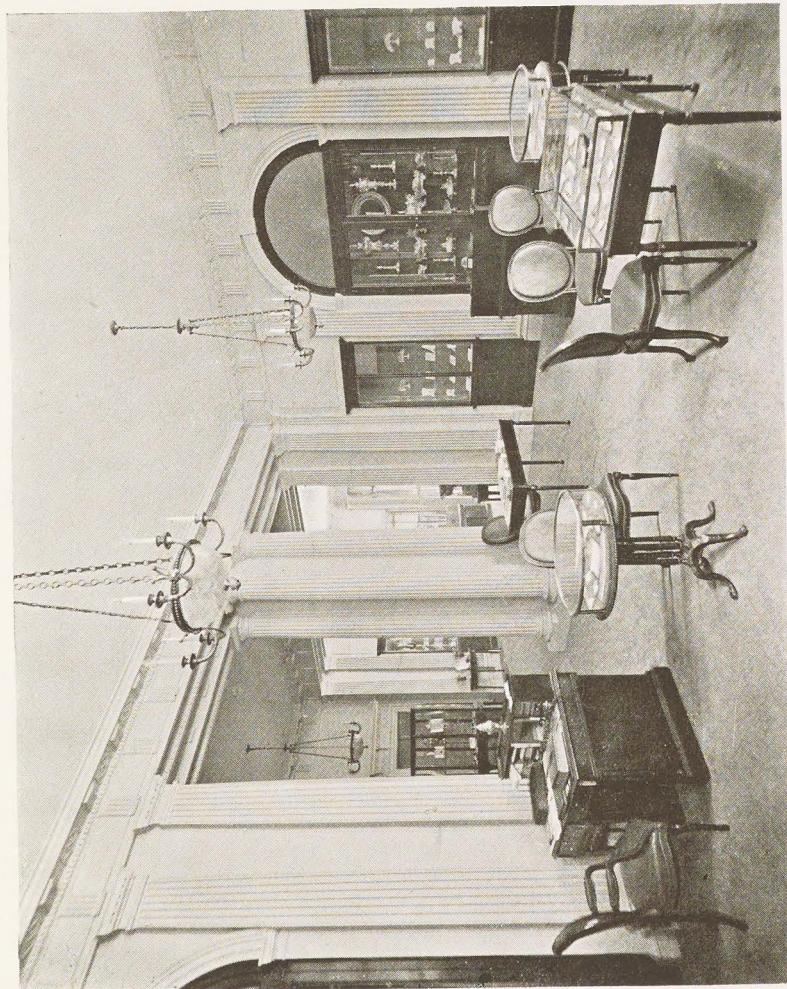


T is in fitness of things that a Georgian building of exceptional grace and beauty should have replaced the houses which for over a century were known as 24, Albemarle Street and 17, Grafton Street. The tenements which have now disappeared belonged to a period of domestic architecture which had little to recommend it but a certain impressive solidity. Nevertheless, they were essentially Georgian, and the fine mahogany doors of the old houses have been utilised for the new home of the House of Garrard, together with many of the Adam mantelpieces and still older fitments which belonged to the far-off days in which Frederick, Prince of Wales and his consort the Princess Augusta were very often to be seen at the Sign of the King's Arms in the Haymarket. The handsome main entrance in Albemarle Street, the finished design for which was much admired at the Royal Academy Exhibition of 1911, is visible from Bond Street, and gives an artistic character to the northern extremity of the historic thoroughfare in which it stands. In the elaboration of the new abode of the Crown Jewellers, architect and decorator have worked most successfully on the principle of *ars celare artem*. They have contrived to secure an harmonious ensemble, which a recognised expert has pronounced to

be the finest example of a business house which the twentieth century has as yet given to the metropolis. If there is a faint suggestion of French Renaissance in the great doorway, the arched windows, and the combination of brick and Portland stone are unmistakably Georgian. In its lack of unnecessary ornamental detail Sir Ernest George's design for the exterior represents one of the architectural steps forward of the present generation. Ornamentation has been wisely subordinated to the creation of the ensemble, and is treated throughout as an accessory in accordance with the guiding idea which evidently predominated in all the greatest achievements of Robert Adam.

The architects of New Garrard's were Sir Ernest George, A.R.A., and Mr. Alfred B. Yeates, F.R.I.B.A.; the decorators and designers of the mahogany fitments Messrs. White, Allom & Co.; and the builders Messrs. Higgs & Hill. The Otis Elevator Company is responsible for the lifts, and Messrs. Milner & Co. for the safes and other details of the strong-rooms.

At 24, Albemarle Street there is nothing which suggests the ordinary shop. On crossing the threshold of the main entrance the visitor finds himself in a lofty hall, in which the classic proportions of Adam have been preserved, while the ceiling



THE JEWEL ROOM AT GARRARD'S.



FIREPLACE IN THE GREAT JEWEL ROOM AT GARRARD'S, 1911.

lends itself admirably to the expression of just that feeling which the Adam brothers would have striven to impart to it. In his scheme of decoration Mr. Allom has always remembered that the *raison d'être* of this delightful room is the display of silver and jewels. Hence the general subordination of colour and design, both of which have been adroitly rendered as unaggressive as possible. Everything which meets the eye in these rooms has been carefully and adroitly adapted to these requirements, in which a dexterous use has been made of the latest developments in electric lighting. When a number of things have to be displayed as at Garrard's, colour is essential as a background. It is for this reason that in these ideal showrooms the tones of the floor, the walls, the curtains and even the case linings represent different depths of one type of colour—a warm phase of green. Grey, being a complimentary colour to the woodwork of the cases, has been carefully avoided, as it would not blend into them as the warmer green colour does most effectively. In forming the atmosphere of Garrard's the carpets play an important part. The heresy of large patterns and deep colouring on the floors has been studiously avoided. Instead of distracting the attention, they help very materially to make an appropriate background

for the contents of the various cases of light hard wood, forming part of a scheme which avoids the drawbacks of “bull’s eyes of dark colour,” and enables the spectator to grasp the harmonious beauty of the whole room without consciousness of unsightly spots. The practical result of this happy subordination of the mirror to the major feature of a decorative scheme such as that so successfully carried out in the present instance by Mr. Allom, is that the attention of the spectator is first riveted so thoroughly on the alluring aspect of these charming showrooms that he at once desires to find out what they contain, and becomes conscious of the presence of cases filled with interesting things, made doubly attractive by which their contents can be seen by the aid of electricity.

The ground floor at Garrard’s is divided into two distinct portions. The main showroom distinguished by the classical features already alluded to, which constitute a twentieth century evolution of Georgian design, and the exquisite Adam room wholly devoted to the housing of antique silver. Here can be seen such of the original Adam decorative work as was removed from the Haymarket. No part of 24, Albemarle Street is so much decorated as the old-silver room, but here again the ornamentation has



THE STAIRCASE AT GARRARD'S, SHOWING PORTRAITS OF EARLY
ROYAL PATRONS OF THE HOUSE.

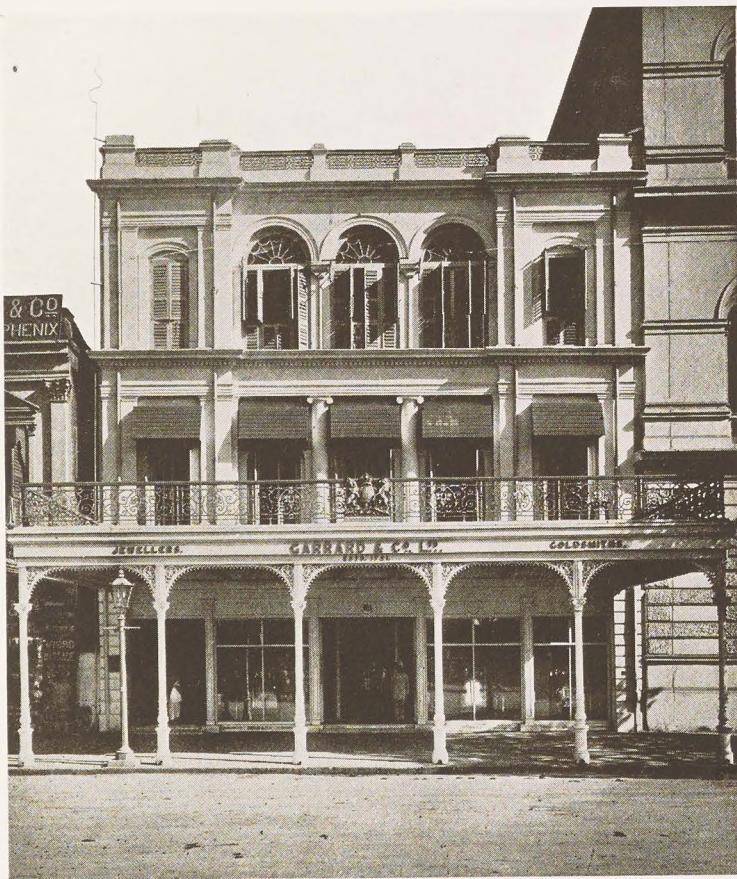


THE ADAM ROOM AT GARRARD'S, 1911.

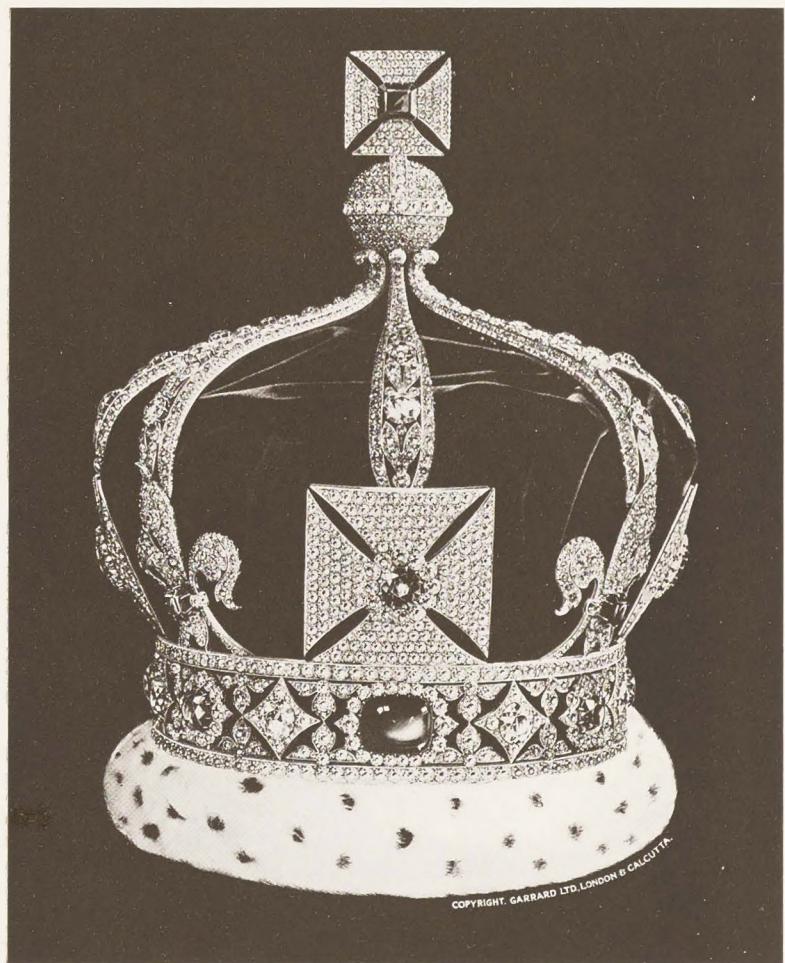
been most cleverly subordinated to the uses for which the apartment is intended. Colouring and design have alike been made as simple as possible, but Sir Ernest George has given this room a groined arched ceiling which lends itself admirably to the treatment that Robert Adam would have given it.

One of the most striking features at 24, Albemarle Street is the perfect distribution of light which even pervades the staircase upon which hang a series of admirable mezzotint and other portraits of the Royal Patrons of the House of Garrard's during the three centuries in which they have flourished. On the second floor is another spacious showroom quite as interesting as that on the first, where the customer soon discovers that everything is obtainable at Garrard's from the most trifling object in silver to a diamond of world-wide fame or a mediæval chalice worth the traditional king's ransom. On this floor is the model room, the contents of which help one to realize the most notable achievements of the Crown Jewellers between the Coronation of George IV. and that of George V. Quite as interesting is the exploration of the fireproof crypt which occupies the whole basement of London's finest existing example of the Georgian or English Renaissance, which reflects so much distinction on the united efforts of Sir Ernest

George, Mr. A. B. Yeates and Mr. C. Allom. It is constructed of ferro-concrete interlaced with steel, while the passages throughout are lined with glazed white bricks. Of the treasures it contains it is obviously impossible to speak at length. Without a visit to Garrard's no exploration of modern London can be said to be complete. It may be taken as a happy omen that the inevitable migration of the Crown Jewellers westwards was effected in the year of their greatest triumphs. That their new home is worthy of the best traditions of one hundred and ninety years there can be no doubt, and its history begins at a time when new branches of the great Garrard's business are being opened at Delhi, once more the capital of Hindustan, and Simla. For the first time in the annals of the British Empire a King and Queen of England visit their Indian dominions, and that in the year of their Coronation. The new chapter in the story of Garrard's begins auspiciously not only with the presence of a member of their firm at the Imperial Durbar, as Crown Jeweller in personal attendance on the Sovereign in discharge of the duties of the highest office to which any follower of the Art and Mystery of the Goldsmith can possibly aspire, but by the King-Emperor wearing a diadem made for the occasion,



THE HOUSE OF GARRARD'S, CALCUTTA BRANCH.



IMPERIAL DURBAR CROWN, DESIGNED AND MADE BY GARRARD'S, 1911.

and for which the House of Garrard is solely responsible.

This beautiful Crown is formed of a bandeau supporting eight Imperial arches, four crosses-patée with four fleurs-de-lys between, and the whole surmounted by an orb and cross-patée. The bandeau is composed of two rows of diamonds, while between them sixteen large clusters, four of emeralds and diamonds, alternate with four of sapphires and diamonds, while between each are eight large brilliant clusters, the whole of these being divided by trefoiled leafage ornaments. The centre cluster contains an Indian emerald, weighing 34 carats, of extraordinary fineness and beauty, while the three remaining emeralds are unusual and remarkable stones. The four sapphire centres with the eight brilliants completing the centre scheme of the bandeau are equally worthy of their positions in the circlet of this Imperial symbol.

The eight arches are formed by forty-eight large brilliants, each divided by diamond wreathing leaves, and enclosed by two outer diamond bands. At the base of these arches, and from whence they rise, are four crosses-patée in diamonds, each with a large Indian ruby in the middle, while between are four diamond fleurs-de-lys, all having an Indian

emerald of marvellous fineness and colour for their centres. The Crown is surmounted, as its culminating point, by the orb or "monde" usual in an English Crown. This is formed by a globe of brilliants with a cross-patée above, having in the centre another magnificent Indian emerald of rare brilliancy and colour, making a worthy finial to this superb emblem of an Imperial ruler.

Some idea of the magnificence of this Crown may be gauged by the fact that there are over 6,170 diamonds employed in it. Such an assemblage of beautiful gems has perhaps never been combined in any single jewel, and thus renders this Crown a worthy and appropriate symbol of the inauguration of the reign of a ruler of a boundless empire. The design and making of the magnificent emblem of British rule in the East as the diadem which excited on December 12th, 1911, the admiration of hundreds and thousands of His Majesty's subjects at Delhi is surely an achievement which augurs well for the continued prosperity of Garrard's in their new home, and in the third century of their existence.

A. M. B.

December 12th, 1911.

Appendix

Further list of County Representatives in connection with the Mary's Coronation Gift to H.M. The Queen, June 22, 1911.

SCOTLAND.

SELKIRK, ORKNEY, BERWICKSHIRE, SUTHERLAND AND ROSS-SHIRE.—Miss Mary Gilmour, The Inch, Liberton, Midlothian.

IRELAND.

GALWAY.—Mrs. Crawford.

LEITRIM.—Miss King, Charlestown, Drumsna.

SLIGO.—Mrs. Mary MacDonald, The Mall House, Sligo.

WALES.

CARDIGAN.—Mrs. Reddie, Penralt, Cardigan.

CARMARTHEN.—Lady Philipps, 76, Eaton Square, S.W.

PEMBROKESHIRE.—Lady Philipps, Picton Castle, Haverfordwest.

Hudson & Kearns, Ltd.
London, S.E.

Nganjuk

